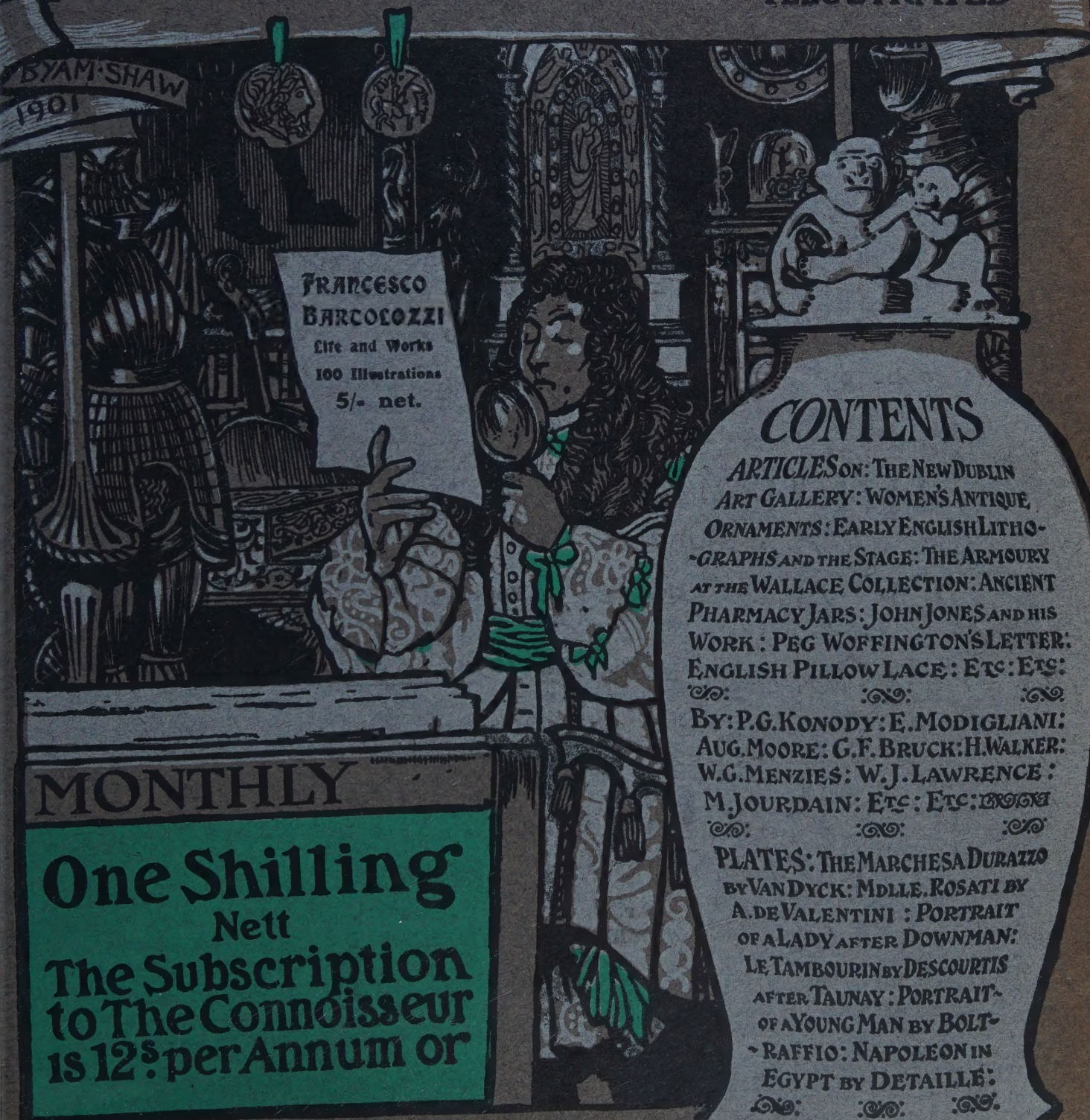


THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS
ILLUSTRATED



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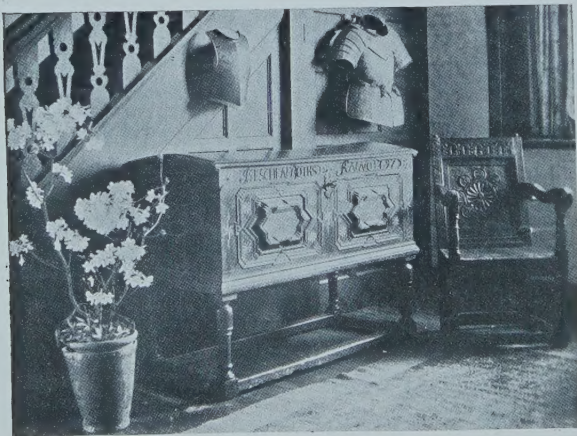
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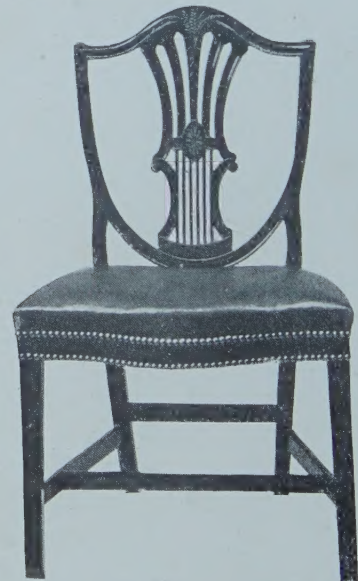
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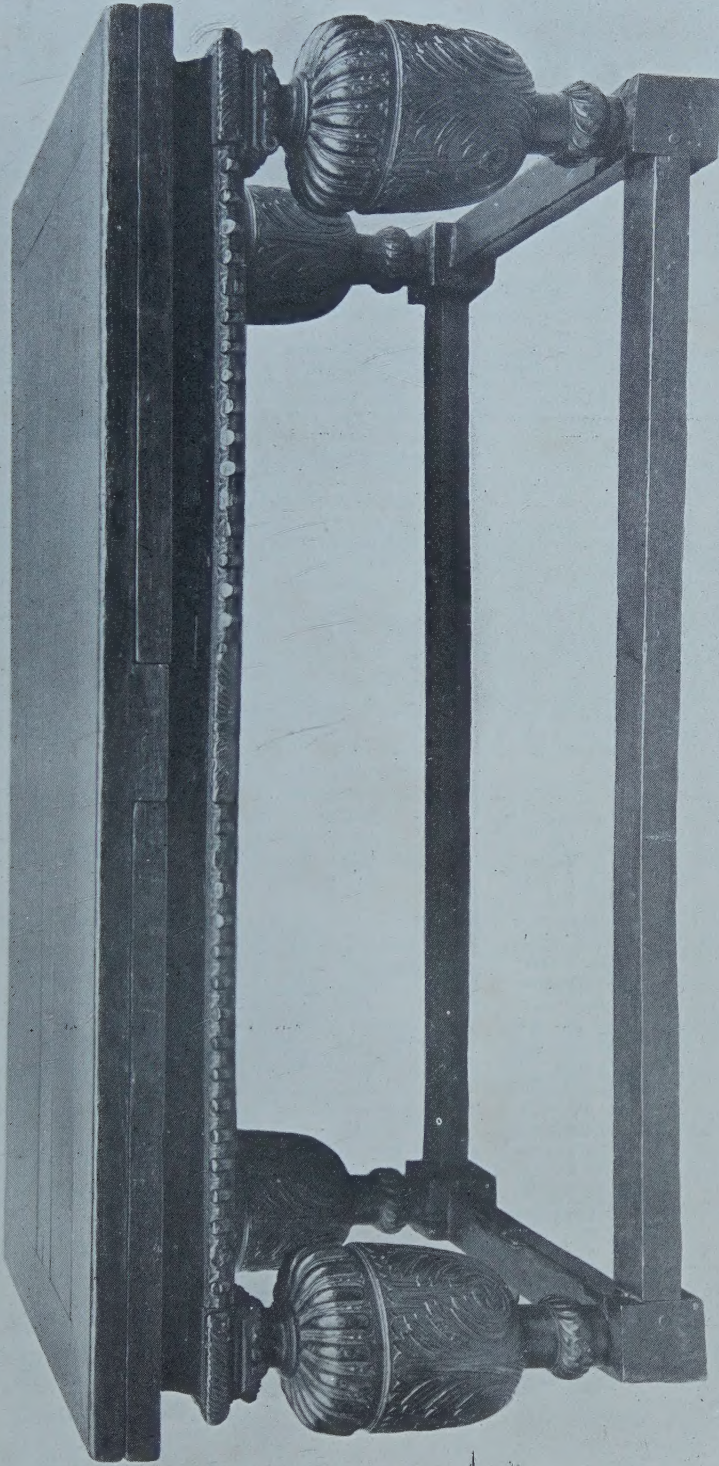
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Original Lithographs.—By well-known R.A., representative of Great Masterpieces. Artists' proofs. What offers?

[No. R3,005]

Portrait Painter (Exhibitor R.A. and principal Provincial Exhibitions) wishes to hear of a dealer or other person who can introduce Portrait Commissions, Oil, Water-colour, or Etching.

[No. R3,006]

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[No. R3,007]

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[No. R3,008]

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[No. R3,009]

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[No. R3,010]

Two Davenport Jugs.—Height, 6½ ins. and 4½ ins., similar to illustration in February CONNOISSEUR.

[No. R3,011]

Print.—*Wedding Ring*, after Ansell, by Scott, 1787. Original oval gilt frame.

[No. R3,012]

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[No. R3,013]

Baxter Prints.—For sale.

[No. R3,014]

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[No. R3,016]

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[No. R3,017]

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[No. R3,029]

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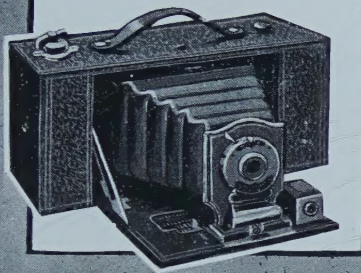
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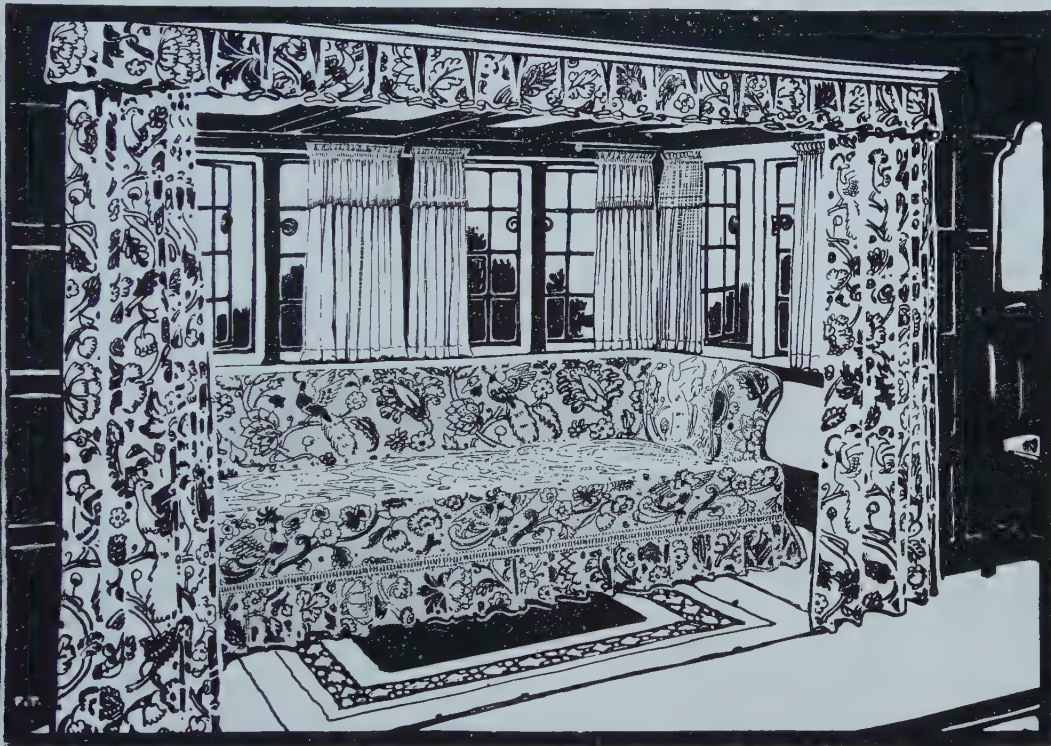
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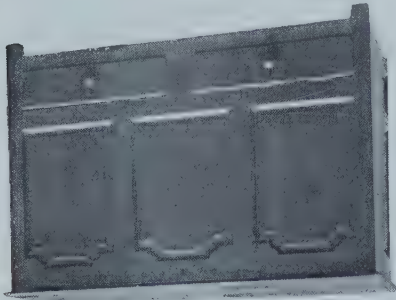
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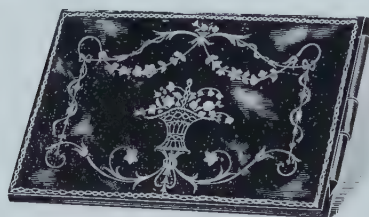
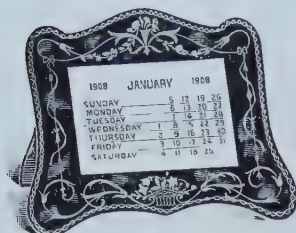
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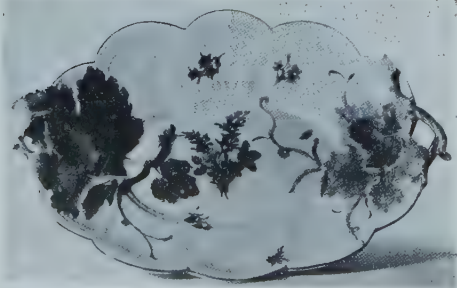
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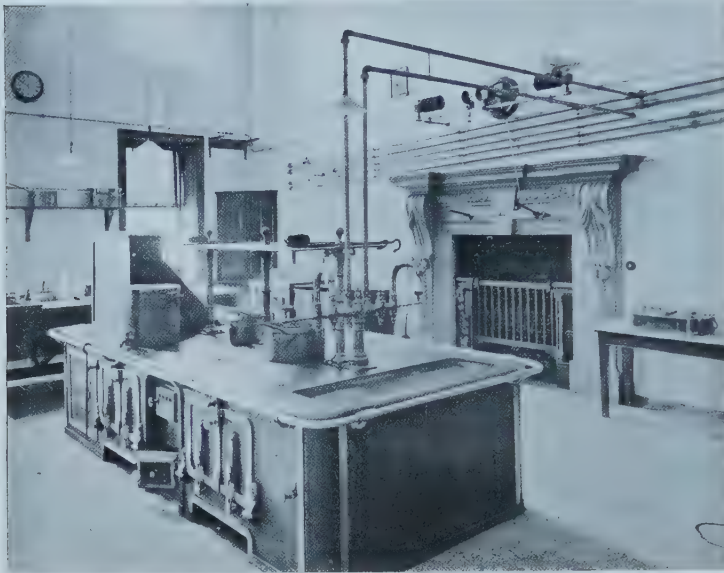
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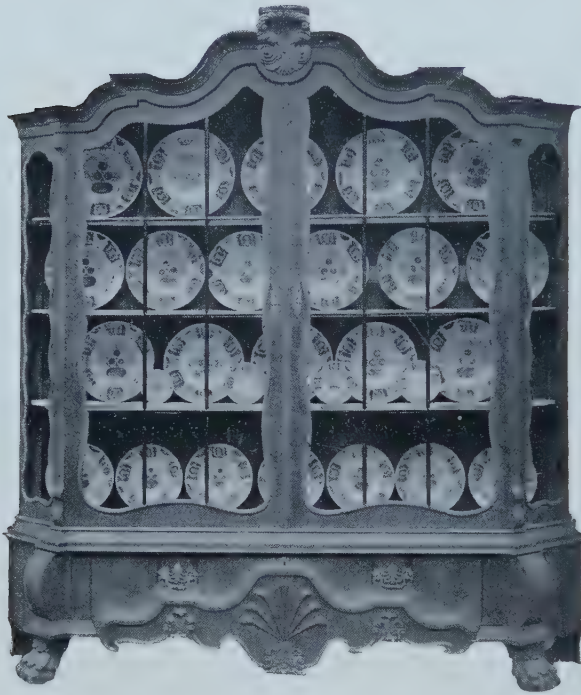


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April, 1903. —No. LXXX.

The Spinning Wheel

FARNHAM,

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ONLY GENUINE



**Antique Furniture
China & Glass
Bric-a-Brac & etc.**

Antique Leather Panelling.



EXAMPLE OF OLD LEATHER PANELLING NOW ON
EXHIBITION AT MESSRS. MAPLE'S GALLERIES.

THE illustration on this page is a reproduction of a portion of a beautiful series of leather panellings, rich in colour and embellished with an admirable design in Rococo taste, and distinctly suitable for the decoration of an apartment of medium size. Messrs. MAPLE prefer to sell this series as it stands, at a moderate price, in preference to using it for the purpose of manufacturing screens.

The decorative possibilities of old leather in a room has long been recognised and the value of these objects shows every evidence of steadily increasing in consequence. However, even at this late hour, it is still possible to secure, at by no means exorbitant prices, fine genuine examples which, moreover, can be regarded in the light of profitable investments, since their value is certain to increase in the near future.

Decorative screens, made up of old leather panelling, form one of the leading features of an exhibition of antiques arranged by Messrs. MAPLE & CO., at their galleries. Only a visit to this exhibition in Tottenham Court Road can give an adequate idea of the wealth and variety of antiques that have here been brought together. All parts of the world have been searched and ransacked by special representatives of this firm, and the result is a display of unique interest and fascination.

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"Good pictures of the Early English School are becoming more and more difficult to find; but Messrs. Shepherd, in King Street, have always something which is worth the attention of the amateurs of that school."—*The Times*.

April, 1908.—No. lxxx.

CONNOISSEUR REGISTER.

Continued from Page IV.

Reducing Collection.—Splendid Antique Eight-day Grandfather Clock, arched brass dial; date working. Unrestored. Genuine carved Oak Jacobean Chest, perfect condition.

[No. R3,030] What offers?
Jacobean Chest.—Two drawers, good order. [No. R3,031] No dealers.

Antique Sheraton Bow-front Sideboard.—Six old Chippendale Chairs; old Chippendale Dining Table. For sale. [No. R3,032]

Antique Sheraton Table, £8 10s.; Chippendale Bureau, £10. [No. R3,033]

Antique Oak Refectory Table, £17; old Jacobean Buffet, £32. [No. R3,034]

"Cries of London."—Recently published at 30 guineas, by Graves. Full set, thirteen, black, perfect condition. What offers? [No. R3,035]

Magnificent Oil Painting, attributed to Titian, length 10 ft. 6 in. by 5 ft. 7 in., almost life-sized semi-draped figure of maiden at fountain. Lady seated, other end, wearing gloves. [No. R3,036]

Prints.—Valuable collection for sale, including *Rosina*, by C. Knight, after T. Stothard; *Flora*, by F. D. Soiron, after H. Singleton; *The Market of Love*, by Bartolozzi; *The Alehouse Door* and *The Turnpike Gate*, by C. Turner, after J. J. Chalon; *Fox-Hunting*, by E. Bell, after G. Morland; also many other interesting examples in line, mezzotint and stipple. Good condition. State offers. [No. R3,037]

To Connoisseurs of Antique Furniture.—Several nice genuine old pieces to be sold cheap. Photos and particulars. [No. R3,038]

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[No. R3,039] **Coins.**—Eight Queen Anne, all silver, 4s. to 1d., face value 9s. 4d.; perfect preservation. What offers? Write [No. R3,040]



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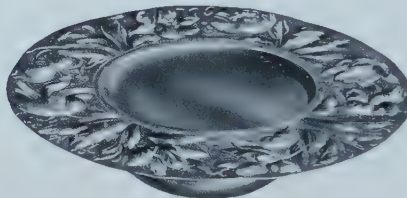
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April, 1908.—No. 1xxx.



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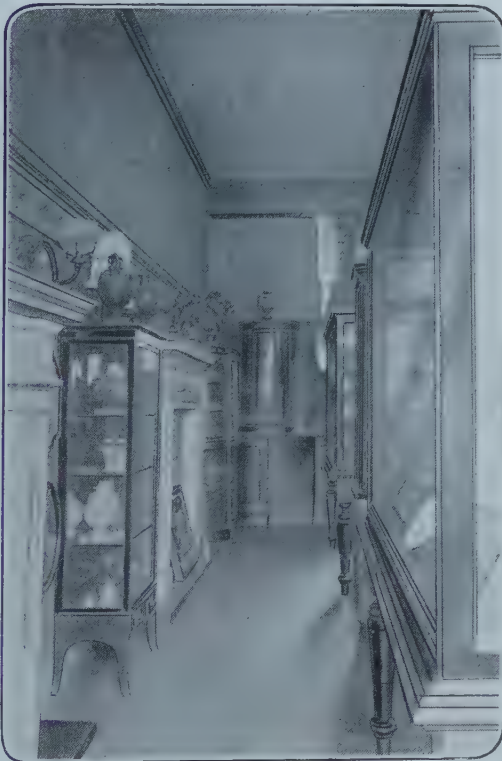
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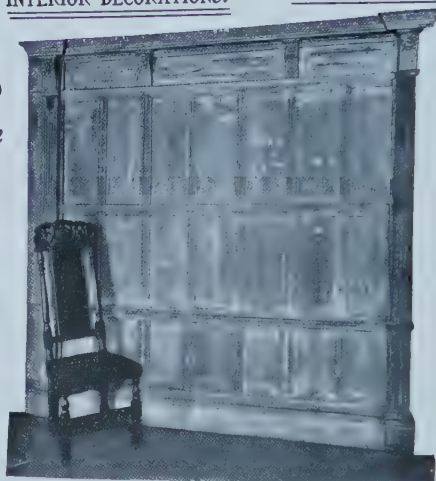
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
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XXXVII.

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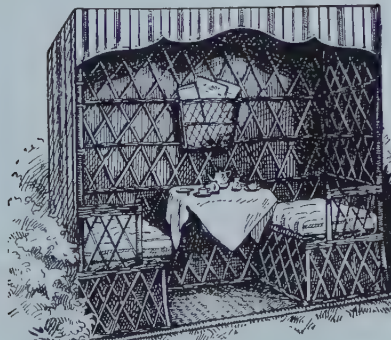
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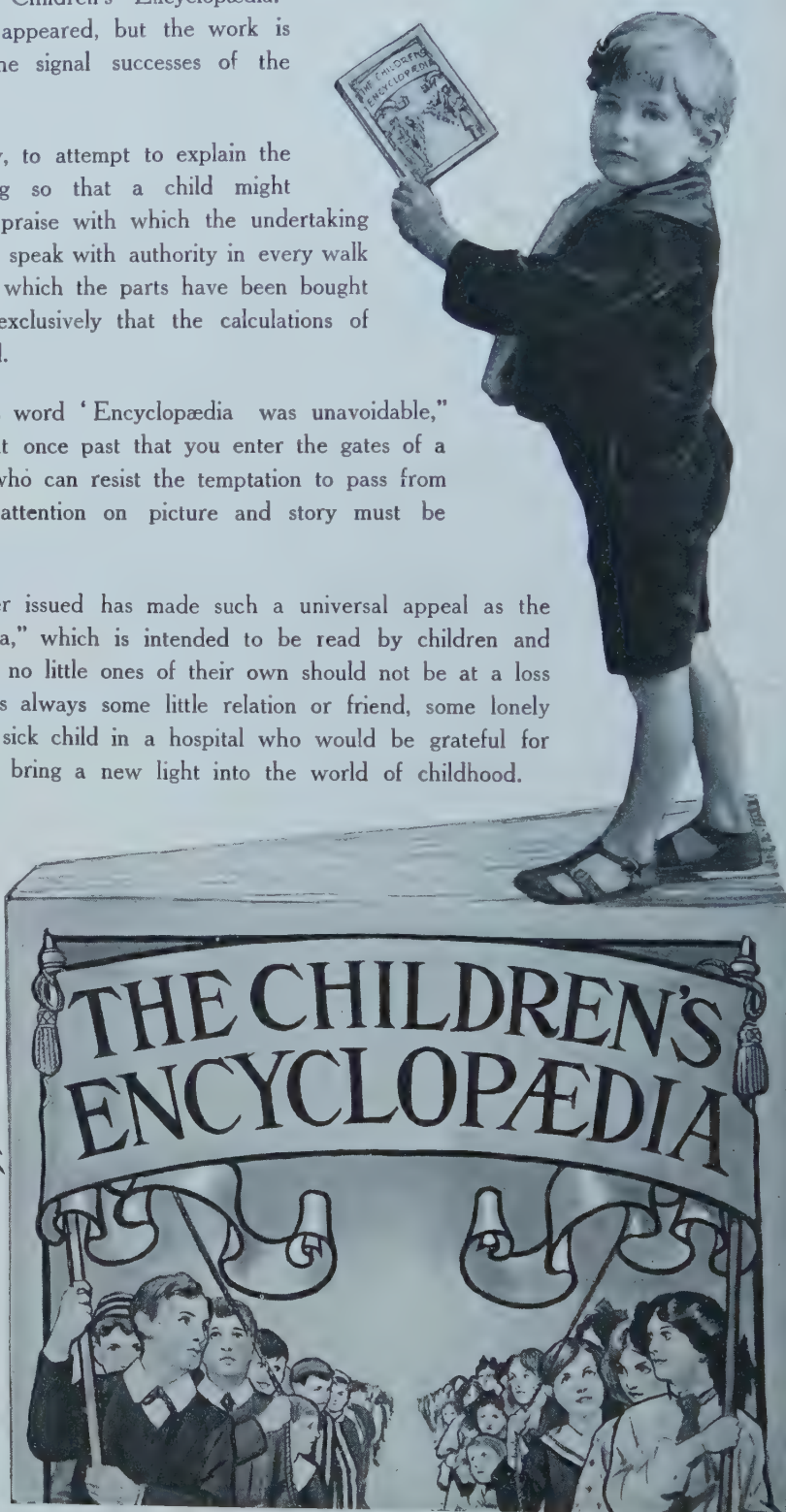
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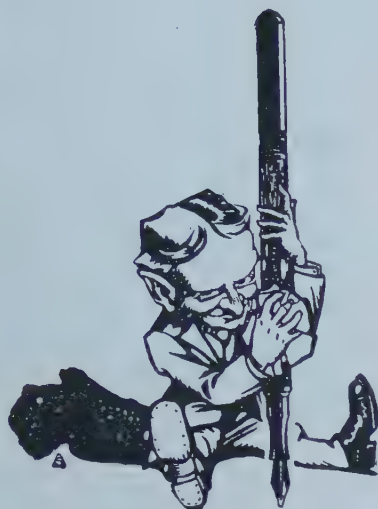
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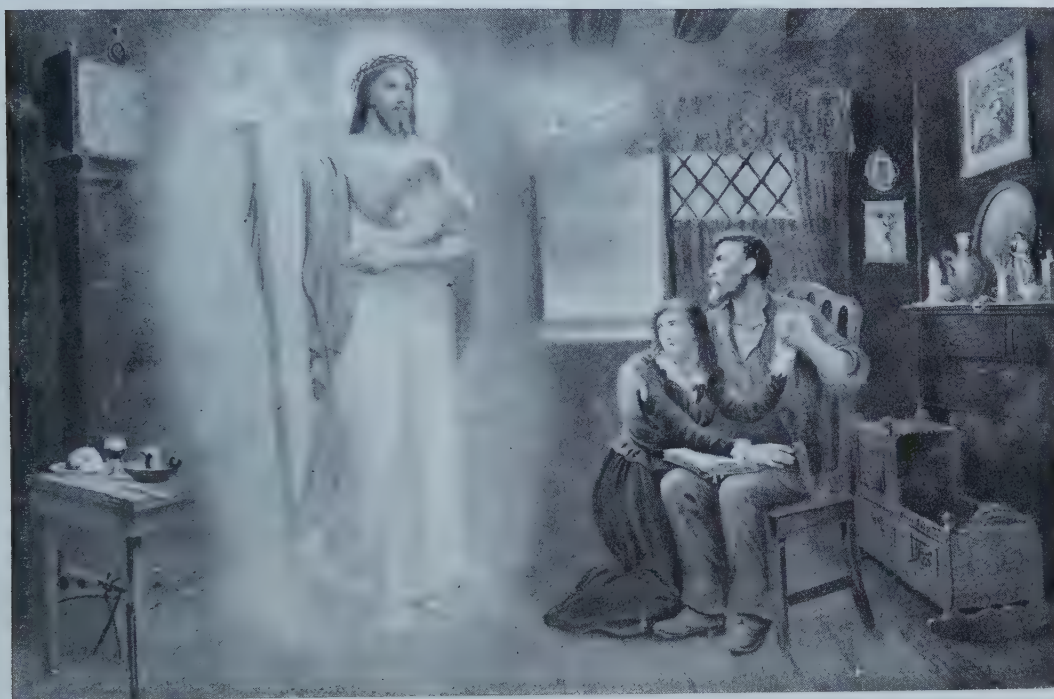
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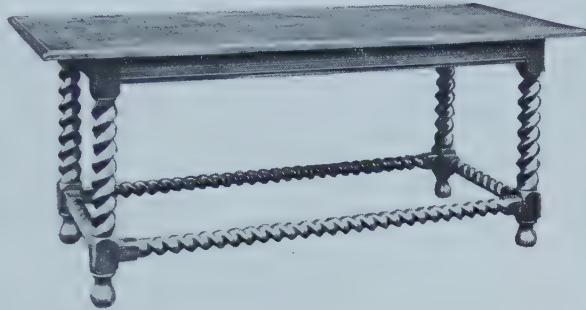
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April, 1908.—No. lxxx.



RENAISSANCE CABINET.

XLVIII.



PORTRAIT OF THE MARCHESA DURAZZO

BY A. VAN DYCK

FROM THE KANN COLLECTION

By permission of Messrs. Duveen Brothers



The New Dublin Gallery of Modern Art

By P. G. Konody

WHEN, a few years ago, Mr. Hugh P. Lane conceived the idea of founding a Gallery of Modern Art in Dublin that was to include examples, not so much of that academic art with which the Tate Gallery and most of our municipal collections are filled to overflowing, but of those phases of the modern movement which since the thirties of last century have been really significant in the development of modern art, it was, strange to say, the present keeper of the National Gallery of British Art who referred to this project as "the first real attempt at a representative collection of modern art to be found in the British Isles." The project to which Mr. Lane has for several years been devoting his time and energy has now become an accomplished fact; and the collection temporarily housed at 17, Harcourt Street, Dublin, may, without fear of contradiction, be pronounced to be unique of its kind, not only in Britain, but in the world. Some department or other may be better represented elsewhere, but there is surely no other collection that can boast of so many representative examples, under one roof, of the Barbizon men, the French impressionists,

and other leading Continental painters, of independent modern British artists, and particularly of artists Irish by birth or descent. The collection comprises 282 works, which include an important selection from the Staats-Forbes collection, bought by private subscription; Mr. Hugh Lane's gift of sixty-two British pictures and drawings, and Rodin's *L'Age d'Airain*; Mr. Lane's collection of Impressionist works, the free gift of which will depend upon the building of a permanent gallery on Cork Hill within reasonable

time; a number of portraits of contemporary Irishmen and Irishwomen, which will in due course be ceded to the Irish National Portrait Gallery; and a number of works presented either by the artists themselves or by generously disposed private owners.

The Irish painters fill the first room, and one cannot but be impressed by the distinguished appearance of these walls, even though the pictures represent isolated manifestations of admirable artistry rather than a national school connected by kindred aims and ideals. There is a masterpiece of inimitable distinction, elegance, and good breeding, *An Austrian Lady*, by J. Lavery, who, notwithstanding his Irish nationality, is



AN AUSTRIAN LADY

BY J. LAVERY



CHINA AND JAPAN: REFLECTIONS

BY W. ORPEN

known the world over as one of the leaders of the Glasgow school. Of William Orpen, again, whose still life, *China and Japan: Reflections*, presents that rare combination: easy breadth with impeccable accuracy and perfect tone values; and of Gerard Chowne, whose *Anemones* justify the title of "the British Fantin," given to him by criticism, we are accustomed to think in connection with the New English Art Club. And so it is with Bellingham Smith, and with Mark Fisher, whose *Bathers*, which won the gold medal at St. Louis, is rightly described in the catalogue as "probably the artist's most famous work." In no other painting has he so completely realised the flicker of sunlight, the vibration of atmosphere, and the appearance of nude figures in a setting of nature. Then we have the two Shannons; the A.R.A., American by birth, but of Irish parentage, and C. H. Shannon, the member of the International Society. Both are represented at the very height of their artistic achievement, the former by the portrait of a lady occupied with her embroidery—a beautiful clear harmony of colour that has more concentration upon the chief motive, and purer flesh-tones, than the majority of this artist's recent pictures; the other by the superb *tondo*,

The Bunch of Grapes, Venetian almost in the sumptuousness of the colour-scheme.

Of the more local celebrities, Nathaniel Hone, the veteran landscape painter, has a noble, largely handled evening scene on *Malahide Sands*, whilst quite a group of fantastic pictorial inventions, that more than once recall the spirit of William Blake, stand to the credit of George Russell. Walter Osborne's *Fishmarket* is painted with that vivacity and sense of life which testify to Parisian training. Frank O'Meara, Dermot O'Brien, J. V. Duffy, Alexander Roche, and several others, complete the Irish contingent.

If the next room, which is devoted to the British schools, had been arranged with a special view to complement the Tate Gallery collection, it would have been difficult to have made a more suitable selection, for here will be found the very masters to whom the short-sighted policy of the Chantrey Administration has denied recognition. Even one of the two masterpieces by Watts, the full-length portrait of Mrs. Louis Huth in a garden rich with flowering rhododendrons, represents a phase of his art of which the Watts rooms at Millbank contain no example. It is curiously Early Victorian in character, and yet, in sentiment and execution, infinitely above the mawkish taste and academic tendency of that period. D. Y. Cameron's romantic



THE BATHERS

BY MARK FISHER

Dublin Gallery of Modern Art

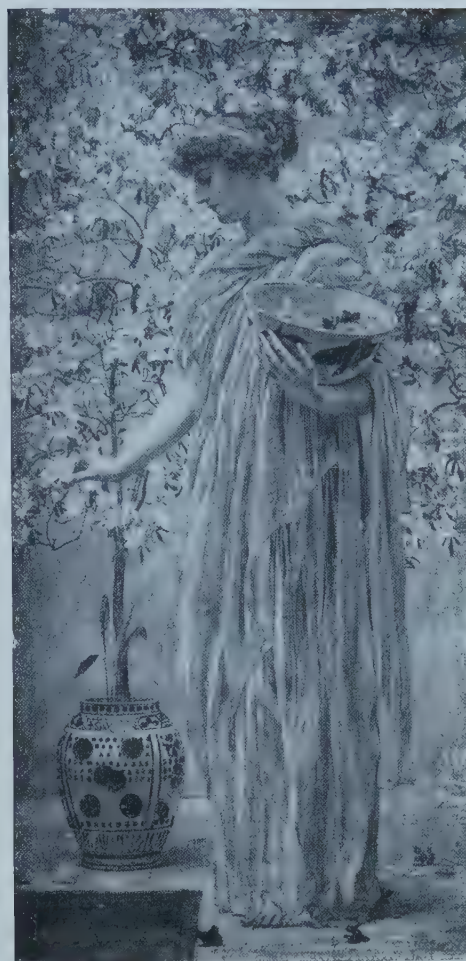
vision and summary style are exemplified by his view of *Braxfield*, next to which hangs the delicious Whistlerian *Stormy Day, Brighton*, by C. Conder, and the same artist's more decorative, and therefore more characteristic, Venetian colour fantasy, *The Gondolier*. Whistler himself is to be studied in a portrait sketch of Walter Sickert, and in the smaller sketchy version of his famous picture of *The Artist's Studio*. And to illustrate, as it were, the influence of Albert Moore upon the American master, who never concealed his admiration for his work, there hangs, close by, that artist's infinitely subtle colour arrangement *Azaleas*—a decorative figure study of conventional design which, when first shown at the Academy, led the critic of a leading daily paper to the extraordinary comment: "A strange wild performance . . . daringly eccentric in design and execution . . . a piece of ultra pre-Raphaelitism"!

Thoroughly Whistlerian in the easy poise of the figure is G. F. Kelly's full-length of Mrs. Harrison.



THE YOUNG MOTHER

BY MRS. SWYNNERTON



AZALEAS

BY ALBERT MOORE

In Augustus John's *Portrait Study*, the Dublin Gallery possesses one of the few complete expressions of that wayward artist's genius. His crayon drawings in another room help to explain his extraordinary reputation as a masterly draughtsman. There is a firmness of design, a daring richness of pigment, and a virile force of handling in Mrs. Swynnerton's *The Young Mother*, that hold no suggestion of feminine hesitation, and fully justify the bold claim made for her in the catalogue—"the most powerful and accomplished woman-painter of the day." Of the English landscape painters who have been powerfully influenced by the Impressionist movement, Wilson Steer is the one who has been the most personal, the most independent in his investigation of the effects of light and atmosphere beneath the open sky. He has ever been an experimentalist, not always quite successful, but invariably interesting. The three examples of his art at Dublin have been chosen with rare discernment, and give an excellent idea of his



CONCERT AUX TUILERIES

BY E. MANET

power. The same number of works help to advance the posthumous fame of James Charles, one of the glories of the English landscape school. Other prominent artists represented in this room are C. Ricketts, W. Rothenstein, G. Clausen, W. Stott, of Oldham, H. S. Tuke, and Sir Wm. Quiller Orchardson; whilst a magnificent group of small paintings by Constable illustrate the early days of English landscape art.

The staircase leading to the first floor is hung with a series of portraits of contemporary Irish men and women, most of which are recorded by W. Orpen's facile and objective brush, others being contributed by J. B. Yeats, Count Markievicz, and A. Mancini. It is, however, in

the third room, among the "French Impressionists and others," that Mancini's splendid gifts are more

fully displayed. Here he is seen first in the early *La Douane*, which in technique has more in common with the Belgian Alfred Stevens (of whose art the collection contains a characteristic example in *The Present*), than with the thick glittering impasto of his own later work. Of this later manner the room contains seven superb examples, each of which fills one with new amazement at the extraordinary realism of his art, the sense of life that is embodied in his paint, and makes the sitters breathe and speak from the canvas, the daring of his furious brushwork that oversteps what the



LA DOUANE

BY A. MANCINI

Dublin Gallery of Modern Art

ordinary painter would regard as legitimate means, and with it all the faultless accuracy of his colour values.

In the French Impressionist group are a few paintings of which it can be truly said that they have made history. Such, at least, is Manet's wonderful *Le Concert aux Tuileries*, which in the guise of what might almost be called a *genre* scene, records the personalities of the leaders of French intellectual life during the second Empire—Baudelaire and Théophile Gautier, Manet himself and Fantin-Latour, Offenbach and his wife, Baron Lepic, Chaplin, and many others. Almost of equal importance is that classic of Impressionist portraiture, Manet's full-length of *Eva*

Gonzalez at her easel. The movement vaguely described as Impressionism was of a twofold nature—



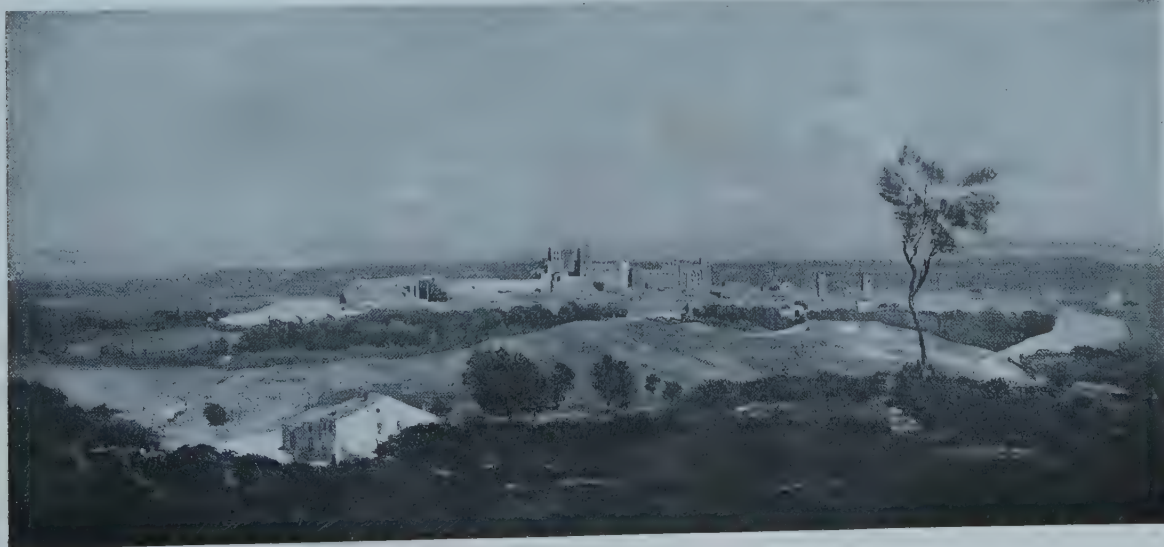
LES PARAPLUIES

BY RENOIR

a plea for the place of contemporary life in art, freshly seen and seized, as against the vogue of the dull laborious studio concoctions; and a technical reform which is concerned with the analysis of light and chromatic principles. What Manet did for the first, Claude Monet did for the second; and his *Vetheuil: Sunshine and Snow*, at the Dublin Gallery, is one of the most perfect examples of glittering sunlight being expressed in paint through the "division of tones" into their spectral constituents. The *Waterloo Bridge, London*, is a more recent, but scarcely less important example of the master's art.

Renoir's prodigious activity is connected

with both sides of the movement, with the additional element of decorative grace which is the chief feature



AVIGNON

THE ANCIENT PALACE OF THE POPES

BY J. B. COROT

of his unique masterpiece *Les Parapluies*, a picture that indeed has little in common with "Monetism." This glimpse of Paris life, with its apparently confused mass of figures and umbrellas, is really a unique tour-de-force, in which every line, every touch of colour, are carefully weighed and considered, though the seriousness of the work is effectively concealed under the cloak of nonchalant ease.

It is impossible here to discuss the further ramifications of the great movement represented at this gallery by Degas, Pissarro, Vuillard, Le Sidaner, and other artists of world-wide renown, for other equally important phases of nineteenth century Continental art invite attention in the fourth room, where masters



FEEDING THE BIRD

BY J. MARIS

of the Barbizon School hold sway, led by a half-score Corots, nearly all of which are of perfect quality, from the much disputed and still debatable Meszöly-Corot, which is supposed to be the work of his student days, to the sunset landscape which he painted in 1875 on his death-bed. The whole evolution of his art can here be followed, from the formal stateliness of the *Avignon* and *Rome, from the Pincio*, painted when he was under the spell of Italy, to the tender lyricism of *The Fisherman*, *A Summer Morning*, and *The Punt*. Quite unique in its way is Corot's *Woman Meditating*, which in luscious richness of colour, and in the dreamy thoughtfulness of expression, shows a more than superficial kinship with the



WOMAN MEDITATING

BY J. B. COROT



A NAVAL OFFICER

BY J. L. GÉRÔME

Dublin Gallery of Modern Art

portraiture of the old Venetians, and particularly of Giorgione. Daubigny alone is absent from the Barbizon group, but the brilliant examples of Troyon, Diaz, Rousseau, and Harpignies afford consolation for this shortcoming.

In the same room is to be seen the only important example of Puvis de Chavannes as a decorator that is to be seen in Europe outside France—the *Decollation of St. John the Baptist*. It would be difficult to find a more overwhelmingly impressive representation of the relentless force and cruelty of nature in her sternest mood than the magnificent *Snow Storm* by G. Courbet, the founder of the realistic school in France. Of Ingres, the greatest of the classicists, the gallery holds nothing; but the perfection of his distinguished craftsmanship is suggested by J. L. Gérôme's portrait of a Naval Officer, which Ingres himself need not have felt ashamed to

sign. The Orientalist, Eugene Fromentin; the king of flower-painters, Fantin-Latour; the master of still life, Bonvin; the romantic colour-poet, Monticelli; and Daumier, upon whose shoulders the mantle of Goya had descended—they all are adequately represented in this room, together with such modern Dutch masters as James Maris, A. Mauve, and H. W. Mesdag; with Alfred Stevens, and José Weiss, Charles Cottet, and Alphonse Legros. Nor does this list exhaust the treasures of the new Dublin Museum, not the least attraction of which are the little sculpture gallery, dominated by Rodin's bronze figure of *L'Age d'Airain*, and the three rooms filled with carefully selected modern drawings, etchings, lithographs, and water-colours, from J. F. Millet's study for his famous *Gleaners* at the Louvre, to the ultra-modern artists whose names are the talk of the day.



THE PRESENT

BY A. STEVENS

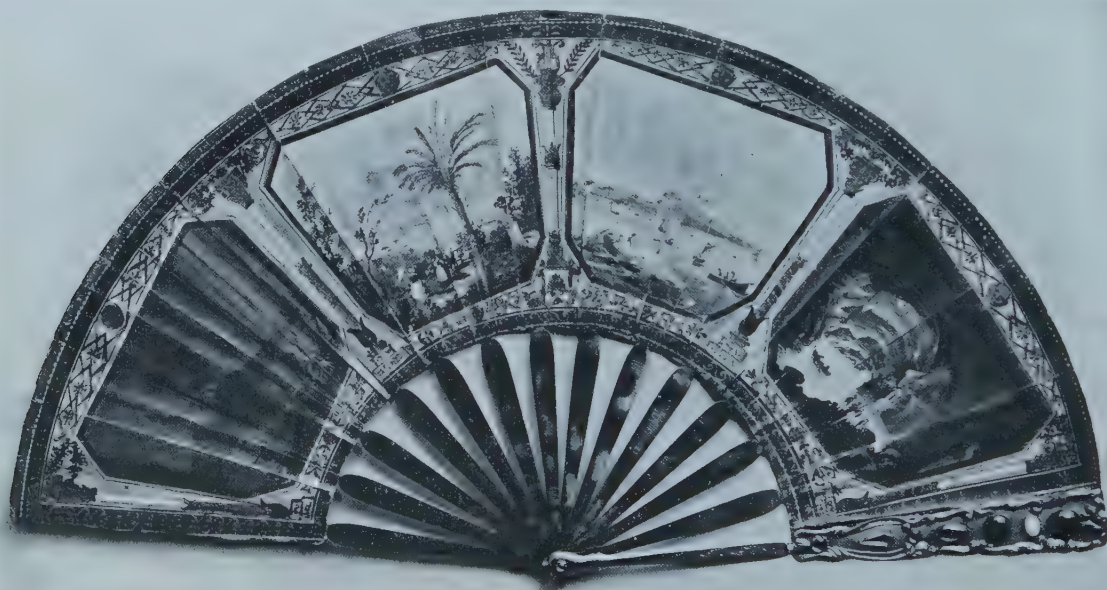


An Exhibition of Women's Antique Ornaments in Rome By Ettore Modigliani

THE spirit of charity has suggested to a group of intellectual ladies of the Roman aristocracy a work which, on the one hand, cannot fail to benefit the object in view, whilst, on the other, it has led to a result of extraordinary interest to all art lovers who take pleasure in the revival of the memories of the past. I am referring to the exhibition of women's antique ornaments from the Renaissance to the middle of the nineteenth century—jewellery, fans, gems and cameos, lace and embroidery, miniatures, reticules, purses, boxes, vinaigrettes, pocket books, chatelaines, combs, seals, lorgnons, and bibelots of every description—an exhibition that has brought before our eyes the little trinkets adored by our grandmothers, and their mothers and grandmothers,

and has conjured up a rapid glimpse of the customs, tastes, and refined elegancies of olden days, to the glory of fashion and of woman.

The old palaces of the most illustrious families of the Roman patriciate have opened their doors to allow the exit of the little treasures which were hidden in cupboards and cassones from inquisitive eyes; old and noble Italian houses that had preserved, together with some masterpieces of great art, some trifle of past feminine fashion, have enthusiastically responded to the invitation, and the result is an exhibition which, if not very extensive or complete (owing to lack of space), is composed of a collection of objects that, in addition to their artistic value, are interesting historically, for their unassailable authenticity, for



FAN WITH VIEWS OF NAPLES, FORMERLY THE PROPERTY OF QUEEN GIULIA

LENT BY DONNA M. GOTTI BONAPARTE

Exhibition of Women's Antique Ornaments



OLD DRESDEN BOXES THE ONE IN THE CENTRE HAS A PORTRAIT OF AUGUSTUS III., ELECTOR OF SAXONY
LENT BY PRINCESS BORBONE-MASSIMO

their *provenance*, for the personages to whom they once belonged, and for the recollections which they now transmit to us.

A small suite in a Roman princely palace, the Palazzo Rospigliosi, on the Quirinal, is the locality where this delightful exhibition is held in the limited space of three rooms which form an ideal setting to a show of artistic elegancies; a large salon, decorated with stucco, with antique statues, and a colossal tazza of *verde antico* filled with flowers; another room with frescoes by Orazio Lomi de' Gentileschi, a follower of Guido Reni; and a third room covered by Paolo Brill's brush in a manner recalling the famous *Sala delle Asse* in the Castello Sforzesca at Milan.

In these exquisite surroundings Princess Bonaparte Gotti, the Marchese di Rocca-giovine, and Prince Gabrielli, direct descendants of the family of the great Napoleon, show some rare objects belonging to the Bonapartes; Princess Borbone-Mas-simo a collection of women's ornaments connected with the

names of Marie Antoinette, the Duchesses of Berry and of Angoulême, daughters-in-law of Charles X., and of other ladies of the royal house of France, which alone would form an important exhibition. The Queen Mother has sent her famous collection

of fans; the Marchesa Longhi Serventi her valuable collection of lace. Then there are the miniatures of the Rospigliosi family; the chased and enamelled watches of Prince Giovanelli; the old bindings of Prince Pignatelli; the jewels of the Chigi family; the fans, from Louis XIII. to the Empire, of the Marchesa Dubojani, and so forth.

To describe everything in the limited space of this article would be absolutely impossible. I must, therefore, content myself with mentioning some of the most precious objects of the show, some of which I am able to illustrate in these pages. Thus I do not propose to dwell on Queen Margherita's fans, some of the best of which have already been reproduced in *THE CONNOISSEUR* (see June, 1907), but shall merely mention a few examples



EARLY 19TH CENTURY GOLD BOXES WITH ENAMEL AND PEARLS
LENT BY PRINCE GIOVANELLI AND COUNT P. ANTONELLI



ENAMELLED GOLD SNUFF-BOXES 18TH CENTURY
LENT BY PRINCESS BORBONE-MASSIMO AND PRINCE CHIGI

painted by Parmentier, by Alexandre, one signed *Joseph Anetrianus*, 1741, and among those of more recent date one with gold sticks set with brilliants, given to Queen Margherita on the occasion of her marriage by the ladies of Turin, and another which has a certain pathetic interest at the present moment—a tortoiseshell fan on which Queen Maria Pia of Portugal, Queen Margherita's sister-in-law, has painted a panoramic view of Turin.

The ninety fans of the Dubojani collection include every description of mother-o'-pearl, ivory, wood, lacquer, fretted, carved, enamelled, inlaid with gold, mother-o'-pearl, and silver, of parchment, silk, paper, and lace. There are numerous valuable *Vernis Martin* examples, curious specimens of the Revolution and Directoire periods, with representations of the *assignats*, with proverbs, conundrums, etc.

The fan section, in which I must



SNUFF-BOX MADE FOR NAPOLEON FROM A VIENNA PAVING-STONE
LENT BY MARCHESA DI ROCCAGIOVINE CAMPELLO

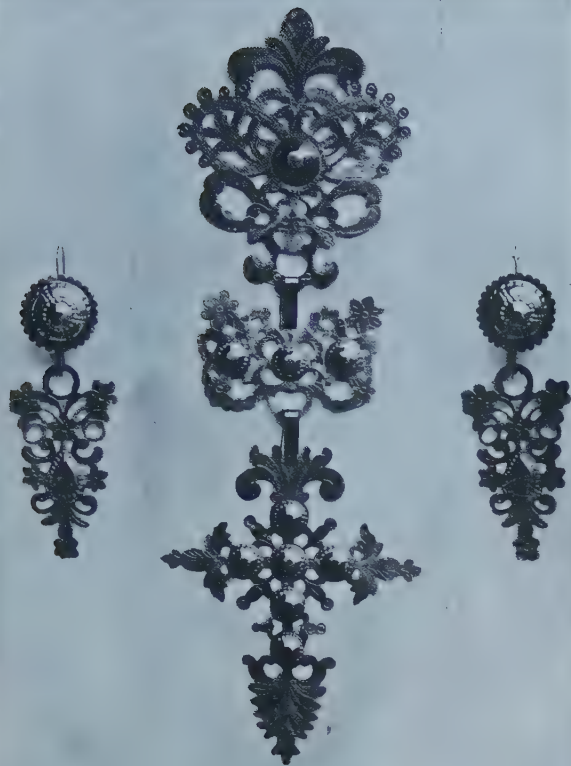
still mention the pieces lent by the Duchess of Mondragone (one an exquisite example attributed to Van Loo), those of the Queen Maria Carolina of Naples, others that belonged to Queen Giulia, wife of Joseph Bonaparte (among which is the one here reproduced with views of Naples, the Blue Grotto, and Vesuvius)—the fan section, important as it is, cannot compare with the lace and embroidery section, for which it would be difficult to find a match. Laces of every part of Italy, France, Flanders, Spain, and England, Sicilian drawn thread work, Abruzzese relief reticella, embroidered linen from the Marshes, *punto in aria* and rose-point from Venice and Burano, Alençon, Malines, Guipure, and Valenciennes lace all have their share in the elegant show cases filled with specimens that in themselves could make it possible to trace the history of this delicate art from the fifteenth century to our own days.

Among the other varied classes of objects that contribute to the riches of the show, particular value is attached to some pieces that once belonged to personages famous in the history of the French monarchy—the magnificent Rospigliosi pearl necklace which Louis XIV. gave to his mistress, Maria Mancini (niece of Cardinal Mazarin), who married in 1661 Prince Colonna, Grand Constable of Naples, and had a most adventurous life; a tortoiseshell box with gold and mother-o'-pearl incrustations, containing *flacons* of crystal and gold, once the property of Marie Antoinette, and a red morocco letter-case embroidered in gold by Marie Thérèse Charlotte of France,



NAPOLEON'S SNUFF-BOX, WITH
MINIATURE OF THE KING OF ROME
BY ISABEY
LENT BY
DONNA MARIA GOTTI BONAPARTE

Exhibition of Women's Antique Ornaments



TUSCAN PEASANT CROSS AND EARRINGS 18TH CENTURY
LENT BY COUNTESS AGOSTINI MARCELLO

Madame Royale, daughter of Louis XVI., for her husband, the Duke of Angoulême. From the same collection—that of the Princess of Borbone-Massimo—come three objects that formerly belonged to Maria Carolina, and Duchess of Berry, daughter of Francesco I. of Naples: a bracelet with a miniature of that duchess; an étui with enamelled gold scissors and knife; and finally, the ivory letter-case with lilies carved in relief, which is here reproduced. It was made at the ivory works at Dieppe, which were founded by the duchess, and was given to her as a



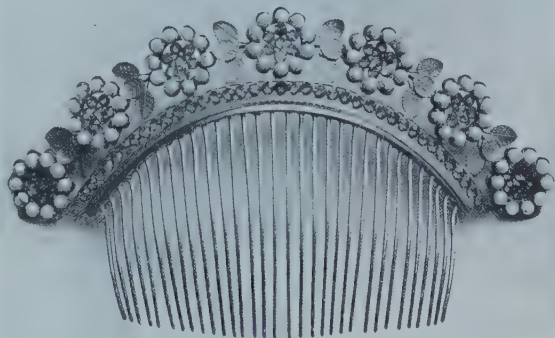
18TH CENTURY REPOUSSÉ SILVER-GILT MANICURE CASE
LENT BY MRS. PARDO ROQUES
18TH CENTURY MOTHER-O'-PEARL AND SILVER SCENT
BOTTLE LENT BY MRS. SERVENTI LONGHI
18TH CENTURY VENETIAN ENAMELLED ÉTUI
LENT BY PRINCE GIOVANELLI

souvenir of her first visit to that town. On the scroll is the inscription: "*Son premier pas est pour Dieppe, et pour Dieppe un bienfait. Mademoiselle, 4 Septembre, 1827.*"

But far more numerous are the ornaments which



GOLD BRACELET, JEWELLED AND ENAMELLED WITH THE
MEDICI ARMS LENT BY DONNA MARIA BONAPARTE-GOTTI



EMPIRE COMBS, SILVER-GILT REPOUSSÉ AND CHASED
LENT BY MRS. HERBERT

recall the names of the ladies of the Buonaparte family. From the memories of Letitia Buonaparte—Madame Mère — (among which is a golden snuff box with a miniature of her husband, Carlo, left to her son Joseph) to the souvenirs of the great Napoleon's sisters, sisters-in-law, and nieces is a

long series of objects that cause to live before our eyes once again the whole feminine Napoleonic world, and conjure up an echo of their tastes and fashions, showing us the things which they loved and which they touched with their hands, and putting us almost on terms of intimacy with these ladies who have passed like meteors across history—satellites of the sun of the victor of Marengo and Austerlitz.

Of Giulia, Queen of Naples from 1806-7, and then Queen of Spain, there are bracelets and chains with cameos of the Emperor, and an onyx snuff box, mounted in enamelled gold, given her by Pope Pius VII.; of Pauline Borghese (who, by the way, figures in this show in a medallion with an exquisite miniature by Isabey),



NECKLACE, EARRINGS AND LOCKET WITH CAMEO PORTRAITS OF THE BUONAPARTE FAMILY LENT BY MARCHESA DI ROCCAGIOVINE CAMPELLO



DALMATIAN 18TH CENTURY EARRINGS LENT BY COUNTESS POSSENTI OTTONI



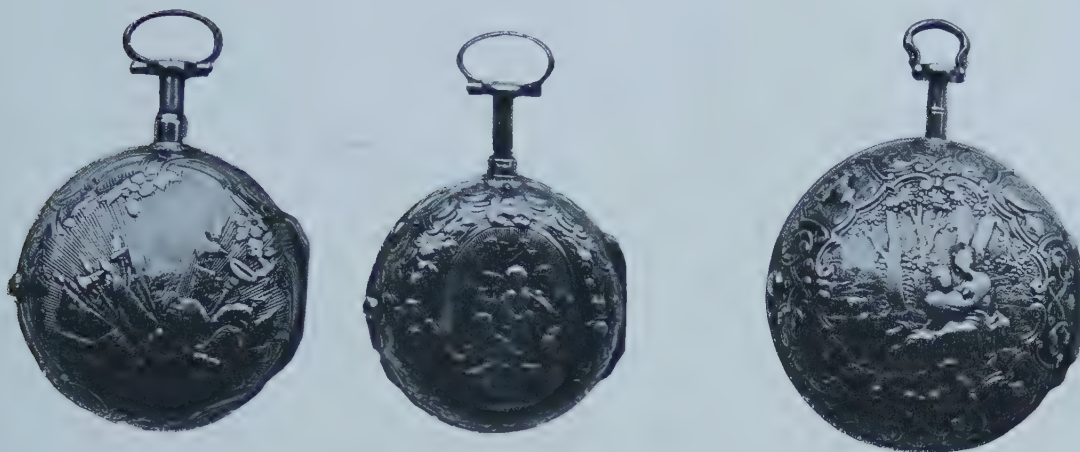
IVORY CARD-CASE, PRESENTED TO THE DUCHESS OF BERRY LENT BY PRINCESS BORBONE-MASSIMO

there is an exquisite Brussels lace fichu; of Caroline Murat, a medallion of gold and precious stones, and an inkstand of crystal and metal; of Hortense Beauharnais, Queen of Holland, a crystal and silver scent bottle; of Alexandrine de Bleschamp, wife of Lucien, an étui with a miniature of the

King of Rome; of Charlotte, her daughter, a bracelet given her by her husband, with portraits of the heroes of the Greek struggle for independence. Then there are buckles of the Empress Marie Louise, scent bottles of Elise Baciocchi, various objects that belonged to Princess Zeniade, a watch given her by the Emperor, a nécessaire of mother-o'-pearl and gold given her by Marie Louise, necklaces and bracelets, among which is one of gold and black and white enamel made for the Princess in 1821 when she was in mourning for Napoleon I.

Most noteworthy among all these mementos is a piece of jewellery made by order of Cardinal Fesch for Letitia Buonaparte, mother of the Emperor. It consists of a neck-chain with medallions formed of

Exhibition of Women's Antique Ornaments



REPOUSSÉ GOLD WATCHES LENT BY PRINCE GIOVANELLI

MARSHALL DE LA TOUR'S GOLD WATCH
LENT BY MARQUISE DE LA TOUR

cameos, signed *Morelli*, and with the portraits of the Cardinal, of Carlo Buonaparte, Letitia's husband, and of all children except Caroline Murat, whose cameo, with that of Pauline Borghese, probably formed the ear-rings which have either been broken or lost.

Most likely the fascination exercised by Napoleon's name induced the committee to extend the range of the show by including a few masculine ornaments. Among many objects that belonged to the Corsican,

I must mention four snuff boxes, one of gold with the portrait of King Joseph; another, also of gold and enamelled, with the miniature portrait of the Emperor himself, signed *Millet*, 1812; and, finally, the two which are here reproduced—one of tortoiseshell and gold, with a miniature representing the King of Rome holding a flowering branch, signed *Isabey*, 1811—a box used by the fallen giant in his sad exile at



18TH CENTURY MINIATURES

LENT BY PRINCE GIOVANELLI AND MRS. SERVENTI-LONGHI

The Connoisseur

St. Helena; the other made for Napoleon as a record of his entry in Vienna from a stone of the paving of that city, two old coins and a commemorative gold medal let into the lid bearing the inscription: "*Napoléon fit faire cette tabatière avec une pierre du pavé de Vienne et s'en servit en souvenir de la conquête de cette ville.*" And since we are on the subject of Napoleonic souvenirs, I must mention a picture with nineteen miniature portraits of European sovereigns given by the sovereigns themselves to J. B. de Mompère, Comte de Champagny, Duc de Cadore, Minister of Foreign Affairs from 1807 to 1811.

With this account of objects that belonged to personages who occupied an eminent position in the world's history, I have by no means finished my task: I ought to speak of the many other things

which form the larger part of the exhibition—objects that belonged to less illustrious persons, even to the vast crowd of anonymous people, but which are no less precious to us as artistic relics of the past. But perhaps it would be impossible to give an adequate idea of the wonderful interest and of the emotions aroused by so extraordinary a collection. I say "emotions" because the forms of many of these objects do not belong to a past so far removed from our own days as not to allow us to remember the time when they were still the fashion. And to many of us these miniatures, these fans and bracelets, and laces and *breloques* will suggest the smile of some beautiful face framed in white hair, the memory of which has been ineffaceably inscribed in our youthful minds, and has accompanied us, as tutelary spirit, through the struggle of life.



17TH OR 18TH CENTURY FRONT IN GOLD CLOTH WITH APPLIQUÉS, IN RELIEF, OF GOLD AND COLOURED EMBROIDERY LENT BY MRS. PARDO ROQUES



A. de Valentini.
1848.

MDLLE. ROSATI



Early English Lithographs and the Stage By Augustus Moore

Part II.

THOUGH it has never been denied that a taste for art improves the work of a lithographer, Senefelder, the inventor of lithography, was not a draughtsman at all, and Michael Hanhart, the greatest of all chromo-lithographers, and the founder of the famous house of M. and N. Hanhart, never had the smallest pretensions to pose as a draughtsman, though his fine taste for colour and the delicacy of the methods he employed to bring chromo-lithography to perfection, place him in the first rank of reproducers in colour, and the work he did has never been equalled, even by the best of the modern chromo-lithographers. Though Lane was an exception to this rule, it must be conceded that his fame was greatly aided by having such an artist as Chalon to work with.

Alfred Edward Chalon came of a good French family that had migrated to Switzerland at the time of the edict of Nantes. He and his brothers were born at Geneva towards the end of the eighteenth century. Alfred Chalon was still a little lad when his family came to England, and his father obtained the post of French master at the Royal Military College at Sandhurst and settled at Kensington. After a good middle-class education, Alfred was told that he

must start to make his own way in life, and that his road lay in the direction of commerce. But the boy was an artist in every fibre of his being, and, being encouraged thereto by his brother, John James Chalon, he openly defied his father, joined the Academy Schools and perfected his undoubted gift for colour and drawing. This was in 1797, his brother John, meanwhile, taking to subject and still life pictures of considerable charm. By 1808, Alfred Chalon had made sufficient mark to be elected a member of the Society of Associated Artists, and that same year he and his brother founded the Evening Sketching Society, to which the best known artists

for the following forty years were proud to belong. Alfred made his debut at the Royal Academy in 1810, and, only two years later, justified his early ambitions by being elected an Associate. From that moment his particular form of work, which was portraiture in water-colour, began to creep into notice. This was before photography had attained its hold on society and the stage, and it became quite the fashion among great ladies, as well as the more famous of the singers of the opera, and actors, actresses, and great dancers of the day, to have Chalon's



MARIA F. MALIBRAN

BY R. J. LANE, AFTER A. E. CHALON

portraits of themselves produced in lithography by Lane. These the great ladies signed and gave among their friends, while the portraits of the professionals were sold. Many scores of these lithographs were published at Mitchell's Royal Library, in Bond Street. By 1816, Chalon was not only a full-fledged R.A., but had acquired great fame as a miniature painter, and many of his portraits on ivory were ranked with Cosway's work. But the water-colour pictures soon ousted the smaller works, and no woman, whether princess, peeress, or stage favourite, could afford not to be painted by the popular and graceful artist. The majority of these famous portraits, which Chalon painted by hundreds during the next twenty years, were about fifteen inches high, and were handled with dashing grace, his draperies and accessories being drawn with great spirit and elegance.

So well was Chalon known and appreciated in the highest circles that all his best known portraits of the Royal family were faithfully reproduced by his devoted friend, Richard Lane, and the two artists together were responsible for much of the best of the early Victorian portraiture. For the next fifteen years, Alfred Chalon floated on the high seas of prosperity. Every new opera and ballet brought out a crop of pictures painted by Chalon and lithographed by Lane. He also, at this time, did a great deal of oil painting, and appears to have exhibited at the Academy and elsewhere over three hundred paintings in that medium.

During all these years the Chalon brothers were undivided in affection and art. They lived together at the Old House, Campden Hill, and though the elder brother's work became less popular as his younger brother was more run after, they only gained greater admiration of each other's work. Neither married, for each was devoted to the other, and the sight of these two French bachelors growing older and more devoted to each other was very pathetic. The introduction of photography discounted the fame of the younger brother in his turn. Photography became the fashion, and the fickle public grew tired of the sylph-like grace which Alfred Chalon imparted to the vulgarity of the Victorian hoops. In 1854 the elder brother died, and in the following year the younger brother brought together a collection of his own and his brother's works. But the exhibition attracted little public attention. The fame of Alfred Chalon was gone. Solitary and broken in health, he lingered till 1860, when he faded out of life leaving but one request behind him, that he should be laid by the side of his adored brother at Highgate. For years after his death the name and work of

Alfred Chalon were forgotten; but now that photography has vulgarised everything, and the early lithography which idealised so much is again becoming popular, the work of the neglected Chalon is once again being thought of in connection with the romances of the graceful ladies whom he has handed down to us.

* * * *

Rose Cheri was that great actress of whom Dumas *fils* said: "*C'est la seule actrice a laquelle les femmes du monde accordent le droit de les représenter.*" Yet few women were of humbler parentage and education than the famous Rose Cheri. She was born Rose Marie Cizos in 1824, her father being Jean Baptiste Cizos, one of a troupe of strolling players, among whom he was known as Cheri. Little Rose quickly tired of her father's methods of doing business, for she was only five when she ran away and joined another travelling company that played comedies, vaudeville operas, and dramas through Brittany, the middle and the south of France.

She was about eighteen when Mlle. Louise Puguët saw Rose Cheri at Périgueux, and brought her to the notice of M. Romieu, the prefect of the Dordogne, a man of influence in Paris. A fortnight later the little strolling actress made her first bow at the Gymnase before a Paris audience, in a vaudeville, and was retained at the theatre at a salary of 75 frs. a month to understudy Mlle. Nathalie. Six weeks later she was cast for the striking part of "Henriette" in "*Une Jeunesse Orageuse*," made an enormous success, and at once sprang into the first rank of French actresses. She was immediately engaged by the Gymnase management at 4,000 frs. a year, and Scribe, Dumas *fils*, Emile Augier, and other authors wrote special parts for her. The Parisians took the charming young woman to their hearts, and the Gymnase entered on a career of immense popularity, for Cheri was faithful to her first "house," and refused splendid offers from the Odeon and the Theatre Française.

While playing at the Gymnase she was living very modestly with her family, going but little into any kind of society. Her friend Scribe at this time became the intermediary between her manager, M. Lemoine-Montigny, and herself, and in due time arranged a marriage between the pair, which took place on May 12th, 1847.

The most brilliant and the most unfortunate woman who ever thrilled an audience by the exquisite charm of her voice, and the indescribable magnetism of her personality, was Marietta Garcia, the most gifted of all Manuel Garcia's children, and the one whom he treated the worst. When Garcia used to beat his little ones till they screamed, the neighbours



ROSE CHERI IN "GEORGES AND MAURICE"

remarked that he was teaching them to sing. Garcia treated his child Maria even worse than his other offspring, for when she was just sixteen he literally sold her to an old man named Malibran, whom she married and divorced, only retaining his name, which she had already begun to make famous in the world of music. Her second marriage was a love match, for it is certain she adored De Beriot, the violinist, with all the ardour and passion of her southern nature. He was careful of her reputation, her popularity, and her money. Malibran was, however, so prodigal in her generosity, and so childlike in her disposition, that she never troubled about mundane matters, and practically romped through life like a laughing child. Her remarkable genius was not confined to music, for she painted delightfully, danced like a fairy, and was possessed of a keen, though never ill-natured wit. Her type was absolutely southern. She was small and slight, with fine eyes and a wonderful flush through her dark skin. Her mouth was so large that she made jokes about it. Her personality was strongly attractive, though, like all the Garcias, she had a gift of temper and strong language that nothing could assuage when she was in a fit of passion. Like all southern women, too, she aged rapidly, and before she was five and twenty had lost the outline of her face and the delicacy of her complexion.

Her repertoire was varied, and she was at once the principal "Zerlina" of her day—scored triumphs in Balfe's "Maid of Artois" and Macfarren's "Devil's Bridge," and in Bellini's three best operas. Her activity was almost neurotic, and she astonished her greatest admirers by the extraordinary things she could do. She would breakfast on the stage during a rehearsal, wear out two horses by the frenzy of her gallops in the Park, visit her friends and sing to them till dawn, play like a madcap with children whom she adored, compose songs, learn new parts, study the piano, and paint pictures. On one occasion when she was away on a journey, she started one burning July day in male attire and drove a pair of horses over miles of rough country. Arrived at Sinigaglia on the Italian coast, she jumped at once into the sea and took a long swim. A few hours later she travelled post haste to Brussels, where she sang, and leaving for Paris travelled through the Brie country clad like a peasant and raced back to London. Malibran was noted for never missing an engagement, and on Sunday she gave her voice and her wit to her friends.

Her method of life induced many accidents, and twice, at least, she suffered greatly from falls from her horse. The last time she had hurt her head,

but, having been forbidden to ride by De Beriot, she never mentioned the circumstance, and started in due time for Manchester to sing at the Festival there in 1836. Though feeling ill, she appeared and sang gloriously, and winning an encore she sang with even more than her usual vigour a duet from Mercadante's "Andronico." At the end of the performance she was overcome by convulsions, fell to the ground, and was taken to her hotel and bled. Weak as she was she sang the next day, but news of her illness reaching London, an Italian doctor, Belluomini, came to Manchester to see her. She cried out to him: "I am a dead woman; they have bled me." A few hours later, at the early age of twenty-eight, Marietta Malibran was at rest. Before the breath was out of her body, her worthless husband, De Beriot, and the doctor left her to the charity of the managers of the Manchester Festival to bury her. The shocking scandal attaching to the display of her dead body to the public on payment of a small fee by the manager of the hotel has been denied; but, unfortunately, there is too much reason to believe that the allegation was true.

Jeanne Sylvaine Plessy was born at Metz in 1819, made her debut at the Français as "Emma, Fille d'Honneur," and was considered worthy of inclusion among the *sociétaires* at the end of 1834, when she was just sixteen. But like all geniuses Jeanne Plessy was erratic, and inclined to be discontented with her lot. In 1845 she ran away from the famous French theatre, and coming to London married M. J. F. Arnould, whose name she afterwards hyphenated with her own. Long *pourparlers* with the Comédie Française followed. But nothing came of these efforts, and Plessy was fined 100,000 francs. This large sum she earned with ease in St. Petersburg, where she became a huge favourite in classic French drama. During those years of prosperity she only once returned to Paris, and that was to play "Amarinthe" in "Fausses Confidences" at the retiring benefit of her old manager, M. Samson, in 1853. The following year, Arnould, who was well known as a dramatic author, died, and a year later the much sobered Mme. Arnould-Plessy returned to Paris and the Français, being enrolled as a pensionnaire, and having a secured engagement for eight years. She continued acting at the Français till she was quite an old woman, passing, as the years went by, through every range and age of parts. She finally retired from the stage in 1876, leaving behind her a long and wide range of excellent work.

Of Rachel, that extraordinary actress, who till now stands unrivalled in the annals of the stage, so many widely differing accounts have been given that it is



MADAME DOCHE AS MARGUERITE GAUTHIER IN "LA DAME AUX CAMÉLIAS"
BY R. J. LANE, AFTER R. BUCKNER

The Connoisseur

impossible to reconcile certain of the statements concerning her. It is certain, however, that her origin was humble, and that she was a Jewess. But that she was ignorant, untaught, stupid and rapacious, as some chroniclers would have us believe, has been strongly contradicted by other unbiassed students of the stage. It seems certain that she was never really as beautiful as she appeared, and that her small figure was lean to attenuation. This particular defect, however, she concealed with great art on the stage, wearing in the classic drama of the *Comedie Française* her Greek draperies with consummate skill, while in other plays or in private life, she wore rich, stiff silks, scarves of rare embroideries or quantities of lace swathed about her. She never wore a low gown, and the fashion in which she dressed her hair—in heavy black braids closely plaited round her face—helped to hide the excessive thinness of her throat and neck. Her eyes were magnificent, and were singularly hollow, her hands very small and tipped with very pink nails.

When Rachel was a girl, and first went to the Français, she asked M. Prevost, the secretary

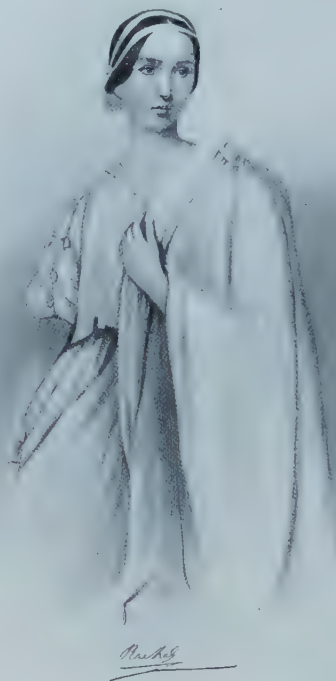
of the theatre, humbly enough to give her a few lessons in declamation. "Run away, my girl," cried Prevost roughly; "go and sell flowers." A few weeks afterwards Rachel appeared in "*Hermione*," and fairly electrified her audience, being at the end of the play smothered with bouquets. After the curtain had fallen she went to Prevost with her arms full and said, "See, I have taken your advice. I have brought you some flowers to buy." Prevost, with the sense of what was due to a rising star, apologised, and became her great friend.

Even the greatest admirers of Rachel were at a loss to understand her reception in London by the most straight-laced ladies of the time, for the actress had never been too careful in her way of living. She was clever enough, however, to assume in drawing-rooms

a very charming and retiring manner, and, in fact, was one of those types of women who have two distinct personalities. Her admirers had to pay heavily to satisfy her extravagant and rapacious tastes, and yet she kept half-a-dozen members of her shiftless family in affluence.

Everyone remembers how handsome George D'Aloy wooed and won simple Esther Eccles, the little ballet dancer, and how after much opposition on the part of his stately mother, Esther was received with open arms, and all lived happily ever after.

Few, however, ever guessed from what source Tom Robertson took the name of George D'Aloy, and the inspiration for his most human and moving play of "*Caste*." He took it from a romance that happened in real life, and the hero of the story was a Duke of the Blood Royal, and for many years next heir to the English Throne, while the heroine was a burlesque actress singing and dancing during the thirties of the last century at the Lyceum Theatre. When Prince George, Duke of Cambridge, first saw Louisa Fairbrother, she was a singularly lovely woman



MADemoiselle RACHEL

LITHOGRAPHED BY R. J. LANE, R.A.

with a fine presence, a sweet voice, and a great talent for dancing. He was just out of his teens, but Miss Fairbrother was his senior by four years. She was still living in Exeter Court, where her father, S. G. Fairbrother, printed "songs, duets, choruses," etc., of musical plays. During the wooing of the popular favourite, her Royal lover waited every night at the stage door to offer her his escort home, from which humble spot he had to return to the glitter and ceremony of Queen Victoria's court. When Her Majesty married, and the Princess Royal was born, the Duke of Cambridge, the handsomest man of his time, married the actress in Ireland, and as in "*Caste*" they set up house in that Queen Street house, Mayfair, where the Duke spent the happiest years of his long life, and where his children—the FitzGeorges—were

Early English Lithographs

born. Mrs. FitzGeorge still remained on the stage, however, and Brandard's lithograph of her was made some time after her marriage. For many years the Queen refused to receive her cousin's wife, but later a sincere friendship sprung up, as it will among women of all classes, over the cradles of the children.

To the end of her days Mrs. FitzGeorge retained her love of the theatres where she had charmed the town in Albert Smith's burlesques, and danced and sung with the Keeleys. When serious illness overtook her she used to be wheeled into the pits of theatres in her bath chair, from which she could not be moved. She retained her beauty to the last, while her gracious charm not only preserved the adoration of her Royal husband, but won for her troops of devoted friends. The Royal "George D'Alroy" and the loving faithful "Esther Eccles," the printer's daughter, lie side by side in Kensal Green Cemetery.

In the winter of 1844-5, Jenny Lind was considered the great musical phenomenon of the day. She had appeared that year in Berlin, and made a huge success in "Das Feldlager von Schlesien," written for her by Meyerbeer. The opera was later remodelled and called "L'Etoile du Nord." Bunn, of Drury Lane, travelled to Berlin, and, with the aid of the English Ambassador, persuaded her to sign a very advantageous offer for her to sing Meyerbeer's opera in English. But an English lady, whom she met at Frankfort, told her that if she appeared in England it should be at Her Majesty's, and, accepting this doctrine, she broke with Bunn. In 1846 Benjamin Lumley followed Jenny Lind half over Europe, trying

to obtain her promise to come to England. Was there ever such a contract? She was offered £4,800 for the season of 1847 (reckoned from April 14th to August 20th), with a house free of charge and a carriage and pair. £800 more if she felt inclined to spend a month in Italy resting prior to her appearance in London, and the option of cancelling the

contract if she did not feel pleased with her first reception.

After many delays made by Jenny Lind, who was fearful of being annoyed by Bunn, she arrived in town in April, 1847. All London was excited, but she made no sign of rehearsing, nor could any announcement be made of her appearance. At last all was fixed, and a night early in May settled for her debut in "Roberto il Diavolo." At the last moment the Lord Chamberlain refused to license the opera.

It seemed as though the promised debut would never come off, for the "Swedish Nightingale" was superstitious. Jenny Lind had very little voice, and had twice lost it altogether. She had

recovered it in "Alice," which unpopular part has only one *aria*, and having proclaimed "Alice" as her favourite part, she would appear in that or nothing. Through immense efforts on the part of Lumley and of many noblemen interested in the fortunes of the opera house, the Lord Chamberlain was induced to license the libretto, and Jenny Lind duly appeared before an immense audience that included the Queen, the Prince Consort, the Queen Dowager, and all the Court. The expression, a "Jenny Lind crush," passed into the talk of the day, and always occurred whenever she was billed to appear.

Jenny Lind's re-appearance on May 4th, 1848, was



MISS FAIRBROTHER AS EGLANTINE IN "VALENTINE AND ORSON"
BY J. BRANDARD, AFTER J. W. CHILD

remarkable for bringing into public Queen Victoria and the Court, who since the serious Chartist Riots on April 10th, had kept entirely to the Royal palaces. A year later the great singer made her last appearance on the operatic stage, taking her farewell of her adoring operatic public in "Roberto." Barnum paid all her expenses and £30,000 for 150 concerts in

old woman, begged to hear her once before she died. Jenny sang to the great delight of the once great prima donna the whole evening. A few weeks afterwards Catalani died of cholera. Jenny Lind was as perfect a pianist as she was a singer, and accompanied herself with infinite taste. Her style was extremely pure and classical, and of the finest old Italian method. She was the last great exponent of Mozart, whose delicate technique she understood to perfection. On her retirement from the stage she married a musician, Julian Goldschmidt, and lived to be a very old and positive lady in South Kensington.

Mme. Doche, née Marie Charlotte Eugénie Plunkett, was one of the very few great French actresses who never "trained" at the Conservatoire, or served an apprenticeship at the Comédie Française. She simply started to act when she was fourteen, appearing at Versailles in 1837 under the name of Eugénie Fleury. She came of a family of actors, and her brother was then appearing successfully at the Vaudeville, for which theatre little Eugénie was soon engaged by M. Arago. At the mature age of sixteen, she married M. Doche, the *chef d'orchestre* at the Vaudeville, and thus as a mere child began her long and brilliant career as Mme. Doche. Her first parts were *ingénues*, and as she sang extremely well, she was given songs on every opportunity. Added to this talent, she was, for a French girl, an extraordinarily good dancer—her sister Adeline made a great success as a dancer at Covent Garden in 1843. These qualifications gave her a training granted to

few actresses in Paris, who in those days were destined by their masters either for tragedy or comedy largely on physical attributes. Leading parts played in Paris, the provinces, and in her native town of Brussels enormously increased her versatility, which enabled her to score a triumph in a play called "Satan," in which she filled six different characters, which goes to show that the Protean style of entertainment in vogue nowadays is not so new as it professes to be.

But Doche's grand chance came by accident, as chances will. Alexandre Dumas *fils* had written his



JENNY LIND

BY R. J. LANE

America, and she was heard afterwards at concerts, and frequently sang for the Queen, who made a sincere friend of her, but she retired altogether in 1856. Jenny Lind was a woman of extraordinary character and will. She was of unblemished reputation, a fact that in those days singled her out from the rest of the artistic world, and her charities were immeasurable. In many ways she was timid and nervous, but she never forgot her own value as an artist, and always refused to sing in any private house where she was being entertained as guest. She broke her rule once, however, in Paris, when Catalani, then a decrepit

Early English Lithographs

masterpiece, "La Dame aux Camélias." For some years the play was interdicted in England, but it is not generally known that M. Leon Faucher censored the play in Paris, and only after considerable difficulty was permission obtained to play it at the Vaudeville. The leading lady of the theatre, Mme. X—, was cast for the frail heroine, but after hearing the play, she sneeringly refused the part on the score that she had no experience of "that sort of life." Dumas replied cuttingly: "Then, madame, I am afraid that you will never now have the opportunity of learning what it is like," and offered the part to Mme. Doche, then at the zenith of her beauty and of her fame as the best dressed woman on the French stage. Charles Fechter, then young and handsome, was the *Armand*, and the play entered upon a career of prosperity and popularity that time has never dimmed, for after fifty-six

years it is new, and is still played all over the world with success, though the camellias have never so well become any woman as the exquisite Doche.

Rosati was a delightful dancer, whose first season in London, that of 1847, was greatly overshadowed by the appearance of Jenny Lind; and it says much for the cleverness and excellence of the dancer that she was able to make a place for herself, and to hold the affections of the British public at the very time that the popularity of ballet as an entertainment was on the wane. "Giselle" was one of Rosati's best impersonations, and an adaptation of the famous "Ondine" was made for her under the name of "Coralie." Rosati disappeared from England at the end of Lumley's tenancy of Her Majesty's in 1856; but like many other dancers she lived to a great age, and only died two years ago.



MIDLE. PLESSY AS EMMA IN "LA FILLE D'HONNEUR"

BY R. J. LANE, AFTER A. E. CHALON



Some Remarks on the Armoury of the Wallace Collection Part I. By Geo. F. Bruck

ANY continental art student or connoisseur visiting London and its numerous public and private museums and collections will hardly fail to take the opportunity of inspecting Hertford House. But this palace being such an unique treasury of art, and its contents being of such high interest for any earnest lover of beauty in art, no visitor will be content with a single visit. Therefore an art student ought to spend months to work through the sections which especially interest him. Such an application of time will repay him for life.

My time not allowing a more protracted sojourn, I could only spend some few short days in London; but more than half of them were devoted to Hertford House and its collections, and my catalogues and note-books are full of notices testifying to the deep impression made on me on this occasion. Accidentally these catalogues fell into my hands again, and by turning over the leaves all the glittering splendour of this unique collection of the armourer's art and craft is revealed to my mental eye. The art of the armourer being peculiarly German, and of particular interest to me, my cursory notices refer almost exclusively to German weapons, the aim of many a zealous collector in his Fatherland, represented in this collection by so many important pieces of the first order.

A sure guide to the treasures of this collection is the catalogue by Guy Francis Laking, F.S.A. I can find only words of the highest praise for this most conscientious, expert and exhaustive, but concise work: anyone familiar with such a task must acknowledge his careful labour, so very distinct even from many official guides of continental museums. Some smaller mistakes might be excused by the hurry in which such works are usually compiled. The object of the

following notes is not to criticise the catalogue, but to serve only as suggestions for a future edition.

The numbering of the catalogue begins in Gallery VII. My first note refers to No. 3 in this room, described by the catalogue as follows:

No. 3. "*Partisan of a Papal Guard*. Flamboyant blade and lateral projections. Dec. with deep etching, gilt, with coats of arms and bordering, studded haft. About 1610."

Curiously enough, it is, at least according to my German notions, no *Partisan* at all, but a pronounced *halberd*, which never belonged to the Papal Guard, but, as the arms indicate, to the household *guardia* of an ecclesiastical person of episcopal rank at the end of the 17th century.

No. 21 is a Tilting Suit—not a half suit—of unusual completeness, in German called "*Stechzeug*." At the end of his notice on this suit Mr. Laking mentions that "in the *earlier* suits the heavy tilting heaume '*Stechhelm*' is replaced by a form of *salade*, an example of which is in the Musée d'Artillerie, No. H. 46." Here again is a small mistake: the *salade* mentioned never belonged to that kind of tilting called *das deutsche Stechen*, but, as its German name *Rennhut* denotes, to the kind called *Scharfrennen*. This *Scharfrennen* was contemporary with the *Stechen*, and was especially popular at the tilting-yard of the Electoral Court at Dresden until the end of the 16th century, the Electors of Saxony being the greatest promoters of this knightly sport.

No. 24. "*Hand and a Half Sword*. German, about 1505." This sword has a real good old blade of the 15th century, but the hilt hardly belongs to it, if it is old at all.

No. 32 is one of the well-known *Morion* helmets of the *Trabanten Guardia* of the Electors of Saxony.

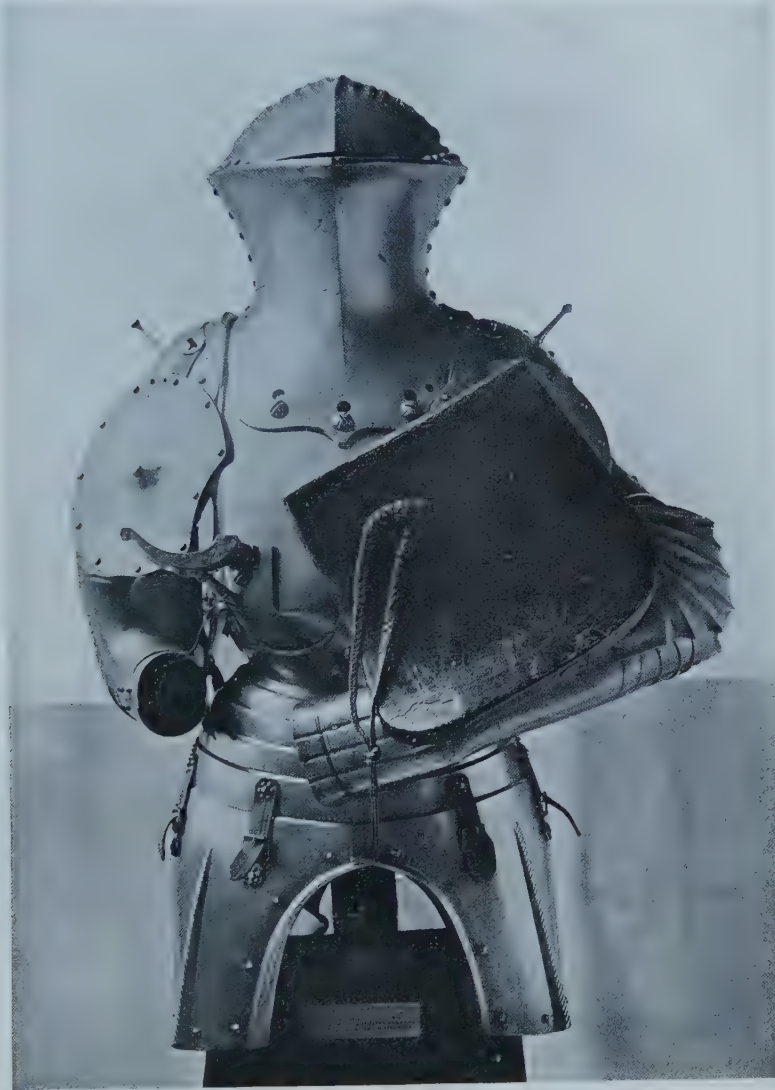
Armoury of the Wallace Collection

They do not belong to the beginning of the 17th century, but to the latter half of the 16th, especially the specimen in question. Hundreds of these helmets yet in existence clearly show a good many differences in their workmanship, so we have reason to believe that the familiar pattern may also

W; a riband beneath with initials D. I. D. M. E. ; below this the inscription

'IHESVS · NAZARENVS · REX · IVDEORVM,'
intertwined foliage round the gussets. The same decoration is repeated on the back plate.

Probably German, about 1490."



TILTING SUIT, NO. 21

have been ordered later at the Nuremberg armourers or purveyors.

The *Hand and a Half Sword*, No. 40, possesses a fine old blade of mediæval origin, probably of the 14th century; the hilt may have been made about 1540-50. Very early forms of hilts on German swords were made until the beginning of the 17th century, as many dated specimens show.

Under No. 46 the catalogue specifies a "*Suit of Cap-à-pie Armour*, dec. with bordering of triangular section, and etched on the breastplate with a crowned

For two reasons this is impossible—firstly, all the forms of this are typically Italian of the time conjectured; secondly, German armourers did not introduce the etching and gilding on iron before about 1515. In my opinion it is a good Italian suit about 1500, of which perhaps not all parts belong together; a diligent investigation might unriddle the monogram and the initials of a name or a device.

Another fine *Cap-à-pie Suit of Armour* is No. 56. "Dec: The whole surface finely channelled and engraved with twin lines, the borders roped. These

fluted suits are known usually as 'Maximilian,' from the emperor in whose reign the fashion was started. German, about 1515." Most of these "fluted" specimens to be found in public or private collections are made up of different suits—so is this one.

Helmet and gorget, palmettes, rere and vam braces, mitten gauntlets, jambs and sollerets do not belong to the rest, but to other suits. Complete Maximilian suits are of the utmost rarity.

No. 63 is a "*Headsmen's Sword*," as the catalogue asserts. I must object to that assertion: neither hilt nor blade ever served that purpose. The fine Solingen calendar blade in particular was unfit for such use: the necessary grinding would have destroyed the ornaments in the shortest time. The headsmen's sword, if decorated at all, shows the emblems of his bloody handicraft and corresponding inscriptions on the upper part of the blade near the hilt or in the flat and short groove. The weapon in question is a State sword of the 16th century.

Among the highly interesting *horse muzzles* in this room I would like to mention No. 68; it is not only dated, but shows the heraldic beast of the former possessors, the dukes of Pomerania—the griffin. The inscriptions of the similar horse muzzles, Nos. 69 and 70, are wrongly translated in the catalogue: in No. 69 the rider does not pray for "speed," but for an early opportunity "to overcome his foes"; and No. 70 would be more correctly translated: "When God wills, is the *end of my life!*" (not the "aim").

The closed helmet of the *Cap-à-pie Suit of Armour*, No. 26, happens to fit the top plate of the gorget, but it is a pity that it is not the original one belonging

to this particular suit, decorated with embossed scale borders, which are missing on the helmet.

Very rare pieces are the *daggers* of typical *Swiss* form, like No. 108. The corresponding dagger, No. 113, with the pierced and chased sheath showing

the story of William Tell, is, alas! a modern copy.

The two saddles, Nos. 116 and 117, arouse discussion. Both of them—and a whole series of similar ones in various public and private collections of Europe—show almost identical forms, materials, and technical peculiarities; and yet they are ascribed to almost all civilized nations of Europe. The period of their origin is generally accepted to be from the last third of the 14th to the last third of the 15th centuries; one half of the thirty to forty specimens I have seen are undoubtedly characterized by German inscriptions as German workmanship. Why should not the other saddles, too, be ascribed to the same country? The two saddles in question are authentic proofs of my assertion: No. 116 is in the catalogue described as "*Burgundian*, about 1460-80"; No. 117 is by its German inscriptions undoubtedly "*German*, about 1480," as the catalogue acknowledges. *But both saddles* are of

such absolutely identical forms that they must be made after the same patterns and in the same workshop! As the one is *indisputably German*, why should the other be "*Burgundian*"?

The *Wheel-lock Arquebus*, No. 173, is a splendid specimen of a rather rare kind of ornamentation—the stock of wood inlaid with plaques of stag-horn carved in low relief—wrongly queried by the catalogue. I could not examine the piece, and therefore it is possible that some of the plaques may be later



CAP-À-PIE SUIT OF ARMOUR, No. 56

Armoury of the Wallace Collection

restorations; but on the whole the enrichment is old and original, and very fine of its kind.

In the same case, No. 2, is a *Wheel-lock Rifle*, No. 175, set down in the catalogue as "Italian, about 1570." A closer inspection of this conspicuous weapon shows the *German* origin of the stock—finest minutely inlaid workmanship by a Saxon gun-stock maker of the 16th century. Barrel and lock are later, about 1620; the hammer an old restoration of the end of the 17th century.

A similar case is No. 176, a *Heavy Wheel-lock Rifle*, *German*, dated 1563 on the stock, which is almost entirely covered with polished and engraved stag's horn. The barrel, profusely mounted with silver, is about two generations later; hammer and spring are old repairs, probably of the 18th century. The crowned eagle on the barrel is not Austrian, but the eagle of "the Holy Roman Empire of the German Nation." Of course both rifles in question are old, and not constructed by some speculative dealer from fine old fragments, as is so often the case.

The learned author of the catalogue is very inclined—like most other writers on arms and armour—to assign any highly ornamented weapons to Italian craftsmen. This is not the place to enter into discussions on stylistic, technical, or other scientific questions. I therefore confine my remarks in the main to German work, which might be easily identified as such. Whilst on the topic of fire-arms, I will deal with some curious instances. There is No. 194, one of the popular combined weapons,



SWISS DAGGER, No. 108

described by the catalogue as "*Secret Sword and Wheel-lock Pistol combined*, contained in a walking staff. Italian, about 1580." This object, once in the Goodrich Court collection, was described by Sir Samuel Rush Meyrick, F.S.A., as "the walking staff of the Doge of Venice." My notice says "German, 17th century." On the blade is the two-headed eagle of the Holy Roman Empire and the arms of the Emperor Rudolf II. All the metal work—the lock of the pistol, the blade and its etching, the pommel and mountings of the staff—are of decidedly German character. German works—and most probably by the same master—are the *Wheel-lock Rifles*, No. 195 and No. 199, described in the catalogue as "Italian, about 1600," and "Italian, about 1580." German is the *Wheel-lock Rifle*, No. 198, catalogued as "Italian, about 1560." And in this instance the German origin is easy enough to prove: the lock is signed with the hall mark of Nuremberg and the mark of the master.

In case No. 3, which contains the rifles mentioned above, the *Dagger Sheath*, No. 183, should be noticed. It is described as "Dagger Sheath of copper, embossed and chased in three compartments with the story of the Prodigal Son. German work, about 1590." And yet it is no "Dagger Sheath" at all, but a piece of the utmost rarity and beauty—the original pattern by a goldsmith of the 16th century for the sheath of a Swiss dagger, which was always cast in bronze and gilt. As such it is naturally much



GERMAN WHEEL-LOCK RIFLE, No. 175

The Connoisseur

rarer and costlier than the Swiss dagger sheaths, though these are rare and costly enough!

It is not the purpose of these notes to exhaust the contents of this gallery; the other galleries also deserve a cursory glance. I therefore proceed to the next room, Gallery VI., dominated by that wonderful German War Harness for Man and Horse of the 15th century—one of the finest in existence. This suit is in too fine a state of preservation for it to escape suspicion; but its main pieces are undoubtedly old, and having no opportunity for the necessary closer inspection, I leave it for another occasion. There is another *Cap-à-pie Suit of Armour*, No. 224

of the catalogue—a very fine specimen of the “Maximilian” type, with interesting reminiscences on the “Gothic” construction of breast, and backplate, showing simultaneously the transition to the strong tapul of the middle of the 16th century. That the helmet does not belong to the suit is stated in the catalogue; but it is not stated that the whole “*Beinzeug*,” cuisses, genouillères, jambs, and sollerets once belonged to *two* other suits of similar character.

On the fine *Half Suit of Armour*, No. 233, I state on the first glance that not only do the gauntlets not belong to it, but also the unusually large palettes are modern restorations.

(To be continued.)



HALF SUIT OF ARMOUR, No. 233



PORTRAIT OF A LADY.
after Deanen.

Pottery and Porcelain

Ancient Pharmacy Jars By Henry Walker

[With Illustrations from examples in the possession of Mr. James Prior, Chemist, Stamford]

THE collection of old pharmacy jars does not appear to have received the attention of connoisseurs to any appreciable extent. With the exception of a set usually shown to visitors to Rochester Cathedral, the examples in the British Museum, and the collection made by Mr. Prior, now under consideration, it is questionable if any attempt has been made to get together a representative set of this interesting ware. The set at Rochester Cathedral is accounted for by the fact that one of the Priors supplied medicines gratis to the poor people of Rochester, and stored his medicaments in the jars in question. Mr. Prior's collection has been amassed during the past twelve years, the majority of the examples having been picked up in various parts of the country. The syrup jars of Leeds ware, referred to hereafter, were part of the stock-in-trade of the business over which he presides, which was established about a century ago. The pharmacy jars of Delft ware were in general use in the sixteenth century, and there are doubtless many rare examples still in existence in this and other countries. Jars of this character became, comparatively speaking, obsolete as the manufacture of glass vessels was improved and perfected.

The following notes

relative to Mr. Prior's collection will be of interest to connoisseurs. It may be noted that the lettering and ornamentation is invariably blue on a white ground:—

No. i.—A pharmacy jar of Delft ware of the sixteenth century, originally used for the purpose of storing an Elixir named *E. DE: OVO*, which was probably made from eggs and used as a stimulating tonic. It is now obsolete.

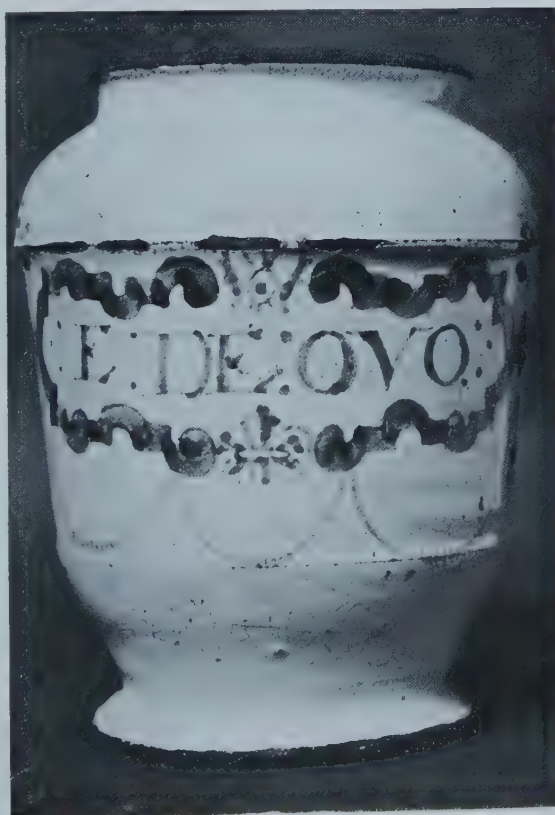
No. ii.—Pharmacy jars of Delft ware of the sixteenth century, used for storing the following preparations:

(1) *E. E. SCORD*, a contraction of *Electuarium Diascordium*, a sedative astringent.

(2) *LIN ARCEI* (*Arceus'* Liniment) is an older name for *Elemi* ointment, which is still occasionally used for keeping wounds open.

(3) *U. BASIL N.*, a black *Basilicon* ointment prepared from oil, wax, resin and pitch. In the *London Pharmacopœia* of 1746 there were three *Basilicon* or *Royal* ointments, coloured yellow, black and green. In ancient medicine the name *Basilicon* was applied to several substances supposed to possess pre-eminent virtue. It is now replaced by pitch ointment.

(4) *UNG CÆRUL*, a blue ointment, or ointment of mercury, employed largely by the Romans and Arabs.



No. I.

I

2

3



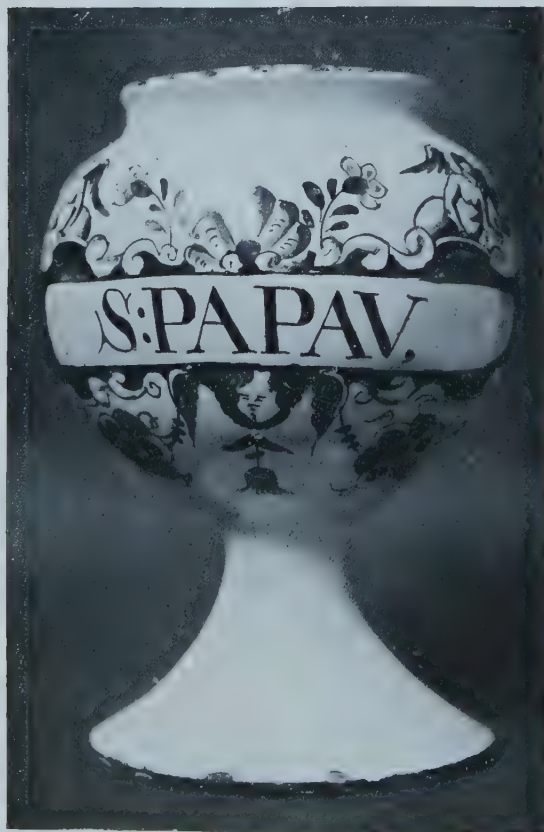
No. II.

4

5

6

7



No. III.

(5) C. ROSAR, a confection of roses and sugar used in cough mixtures, and as an excipient for pills.

(6) CERAT EPUL was probably an ointment made



No. IV.

Ancient Pharmacy Jars



No. V.

I

2

of suet, and used for wounds, sores, etc. It is now obsolete.

(7) U. SAMBUCL, an elder ointment to which ancient writers ascribe great virtue. It is now, however, rarely used.

No. iii.—A pharmacy jar of Delft ware of the sixteenth century used for storing S. PAPAV, a syrup of poppies used in cough mixtures.

No. iv.—A pharmacy jar of Delft ware of the sixteenth century used for storing P. FETIDÆ or “Devil’s Dung.” It was also known as “Food of the Gods.” It is a gum resin obtained from Persia, with a very offensive odour. The Asiatics frequently

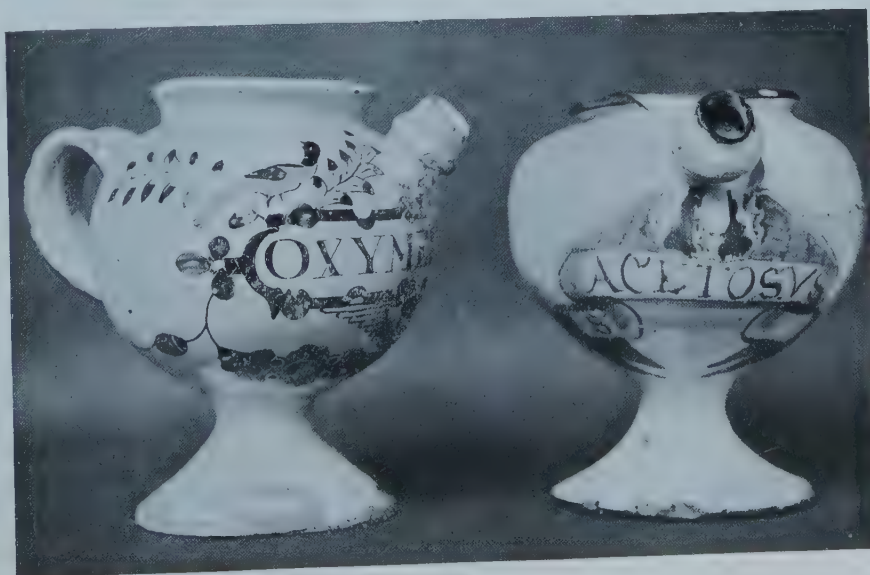
employ it for flavouring sauces, etc., and they even eat it alone.

No. v.—Pharmacy jars of Delft ware of the sixteenth century used for the following preparations:—

(1) S. VIOLAR, a syrup of violets frequently given to young children, mixed with almond oil, for coughs, etc. It is still in use.

(2) S. BALSAM or Syrupus Balsamius, as it was termed in the *London Pharmacopœia* of 1746, is now known as Syrup of Tolu, a favourite cough medicine still in use.

No. vi.—Pharmacy jars of Delft ware of the sixteenth century used for the following preparations:—



No. VI.

I

2



No. VII.

1

2

3

(1) OXYMEL SCILLAR, a preparation of squills and honey still in use for coughs and colds.

(2) S. ACETOSUS, a syrup of common wood sorrel, was used as a scorbutic, but is now practically obsolete.

No. vii.—Pharmacy jars of Delft ware of the sixteenth century used for the following preparations :—

(1) ÆGYPTIACUM, used in veterinary practice, and composed of sulphate of copper, vinegar, treacle, etc. The name originated with Hippocrates, who learnt

its composition in Egypt. It is still used in out-of-the-way places as an astringent.

(2) A small jar used for syrups of various kinds.

(3) LOH: E. PASSULIS, a medicine of the consistency of honey.

No. viii.—Pharmacy jars of Leeds ware of the eighteenth century, being part of the original stock of a chemist's business established in Stamford about a century ago. The jars were used for storing syrups, which would be protected by a covering of parchment.



No. VIII.

Engravings

John Jones and his Work

IF one wished to form a gallery of mezzotint portraits of famous men of the eighteenth century, the work of John Jones would be well represented, for it is to his fine series of male portraits after Romney, Reynolds, and others, that much of his present fame is due. Like many another of his craft, there is little known of his early life, and even the year of his birth is a matter of conjecture, though most authorities agree that he was born some time between 1740 and 1745, and made his first essay at the art of engraving when about thirty years of age. Of his life before this period very little is known, and we have still yet to learn from whom he first learnt the art in which he was to achieve so much. That he learnt in a good school is evident, for his mezzotints especially display evidence of careful training.

He is known to fame both as an engraver in mezzotint and stipple, executing many plates in both methods during the twenty odd years which cover his career, which are now deservedly prized by the collectors, but his reputation chiefly rests on those executed in the former method.

His men's portraits are especially notable, and it is interesting to record that though he engraved about fifty

By W. G. Menzies

plates in mezzotint after Reynolds and Romney, only six portraits of ladies are included in them. His first print is believed to have been executed in 1774 or 1775, he being an exhibitor at the exhibition of the Incorporated Society of Artists in the latter year, continuing to exhibit there for the next sixteen years.

In 1778 he engraved his first plate after Reynolds, following it with many others which received considerable praise from Sir Joshua. In fact it is said that Reynolds and Romney both thought highly of his work. This plate was followed by others after Romney, Gainsborough, Raeburn, Hoppner, Singleton, Fuseli, and others, all of which, if not equal to the work of such masters as Valentine Green and John

Raphael Smith, still possessed sufficient delicacy and charm to show that he well understood the possibilities of the scraper. Most of his mezzotints display great power and artistic perception, though some are lacking in finish, and others are over-accentuated. Still, as we have said, Romney and Reynolds were pleased for him to transfer their works to the copper-plate, and his success in so doing can be gauged by the sums now paid by collectors for examples of his work.

For many years John Jones lived in Great Portland



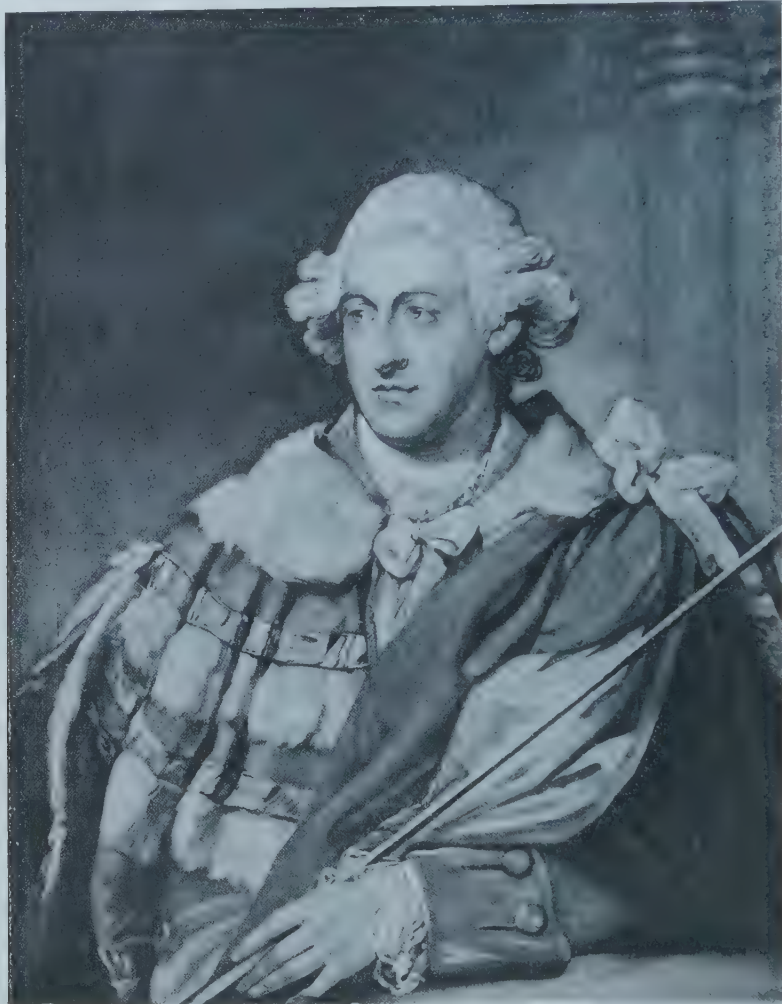
ROBINETTA

BY J. JONES, AFTER REYNOLDS

The Connoisseur

Street, where in 1786 his son George, later known to fame as a distinguished painter of battle pictures, and a member of the Royal Academy, was born. George Jones, it is interesting to record, was an executor of the will of Chantrey. During the illness of Sir M. A. Shee, he was for a time acting President of the Royal Academy, and he also acted as librarian and keeper.

him, amongst them being a magnificent rendering of Gainsborough's portrait of *Signora Baccelli*, the famous dancer, the *Duchess of Marlborough* and the *Hon. Mrs. Beresford*, both after Romney, *Miss Kemble*, the sister of John Kemble and Mrs. Siddons, the *Hon. Mrs. Tollemache* as "Miranda," after Reynolds, and *Mrs. Jordan*, after Hoppner.



DUKE OF MANCHESTER

BY J. JONES, AFTER C. G. STUART

In 1790 John Jones, like many of his predecessors, became engraver to the Prince of Wales and the Duke of York, which appointment he held until his death seven years later.

One of his finest efforts with the scraper is his portrait, after Romney, of *Mrs. Davenport*, daughter of Ralph Sneyd, of Keel, which he published at 63, Great Portland Street, in 1784. Another is that of *Lady Caroline Price*, Reynolds's original painting of which, it will be remembered, was sold some years ago for nearly £4,000. Many other charmingly executed female portraits were published by

John Jones's series of male portraits is both extensive and important, and includes portraits of many men famous in the history of the eighteenth century. Amongst them we find *Edmund Burke*, the statesman, which he executed in 1790, the year of his appointment to the post of engraver to the Prince of Wales, *George Burges*, the Greek scholar and dramatist, *Dr. Farmer*, the critic, *Dr. Paley*, the famous Divine, *Thomas Orde*, *Dr. Parr*, *Pitt*, *Anthony Todd*, the *Dukes of Gloucester and Marlborough*, and the *Earl of Westmorland*, all of which are after Romney; whilst his Reynolds portraits include fine

John Jones and his Work

renderings of Sir Joshua's portraits of *James Boswell*, *Lord Erskine*, *William Wyndham*, *Charles James Fox*, *Lord Hood*, and *Lord Rawdon*.

Some of Jones's male portraits in stipple are also extremely fine, that of the *Duke of York*, his patron, and those of the *Earl of Sheffield* and *Lord Mansfield* being especially notable.

in open letters. The second state has the title engraved. Two very successful achievements by Jones with the stipple point are *Robinetta*, which is a portrait of the Hon. Anna Tollemache when Miss Lewis, and *Muscipula*, after Reynolds; another notable pair is *Collina* and *Sylvia*, the latter of which was reproduced in the eleventh volume of THE



MISS KEMBLE

BY J. JONES, AFTER REYNOLDS

As an engraver in stipple, John Jones achieved considerable success, and many of his prints executed in this manner after Reynolds, Romney, Downman, Cosway, and others are held in high estimation at the present time. One of his most notable stipple-prints is that of *Emma*, the beautiful Lady Hamilton, after Romney, which was published in 1785, the same year in which he published one of his most notable female portraits in mezzotint, that of the *Hon. Mrs. Tollemache* as "Miranda." The first state of this print bears the title "Emma" scratched, the rest of the inscription being engraved

CONNOISSEUR, which are portraits of Lady Gertrude and Lady Anne Fitzpatrick respectively; whilst *The Sleeping Girl* and *The Fortune Tellers* (the latter of which depicts Lord Henry and Lady Charlotte Spencer), are also highly valued. *Serena* and *Erminia* are two of his finest stipple-prints after Romney, and another is that of *Miss Kemble*, whom Romney painted as well as Reynolds. Of this latter print Mrs. Frankau describes three states, the first state, the etching; the second state, the proof before letters; the third state, artist's name, title, a verse from Milton, and line of publication in stippled letters.

The Connoisseur

While Jones lived in Great Portland Street he resided at both No. 63 and No. 75, from both of which addresses his plates were published. Ann Bayer also issued some of his prints, as did W. Richardson,

W. Austin, and the Boydells; but with very few exceptions they were all published by himself.

The prints reproduced are in the possession of Mr. F. B. Daniell.

LIST OF PRINCIPAL PRINTS SOLD SINCE 1900.

TITLE.	ARTIST.	DATE.	REMARKS.	PRICE.
				£ s. d.
Bacelli, Signora	Gainsborough	1906	m. before alteration in address	105 0 0
Bacelli, Signora	Gainsborough	1901	m. 2nd state	61 19 0
Bacelli, Signora	Gainsborough	1906	m. 1st state	71 8 0
Ballad Singers, The	Rising	1902	C. P.	15 15 0
Beresford, Hon. Mrs.	Romney	1903	m. 1st state	273 0 0
Beresford, Hon. Mrs.	Romney	1902	m. 2nd state	73 10 0
Beresford, Hon. Mrs.	Romney	1903	C. P.	28 7 0
Burke, Edmund	Romney	1903	m.	42 0 0
Cholmondeley, C. J.	Reynolds	1901	m.	1 13 0
Collina (Lady Fitzpatrick)	Reynolds	1901	s.	3 3 0
Cornwallis, Marquis of	Gardner	1906	m.	2 10 0
Davenport, Mrs.	Romney	1903	m. only state	651 0 0
Douglas, Rear-Admiral Sir Charles	Singleton	1902	m. 1st state	23 2 0
Dulce Domum	Bigg	1902	m. proof	28 7 0
Dulce Domum and Black Monday ...	Bigg	1901	m. pair	66 3 0
Dulce Domum and Black Monday ...	Bigg	1905	C. P. pair	52 10 0
Edwards, Mrs.	Lawranson	1905	m. p.	40 19 0
Emma	Romney	1905	C. P.	241 10 0
Emma	Romney	1902	s.	246 15 0
Emma	Romney	1904	s. in bistre	72 9 0
Erskine, Hon. Thomas	—	1901	m. proof	2 5 0
Farren, Miss, and Mr. King	Downman	1906	m. p. b. l.	7 0 0
Fortune Teller, The	Reynolds	1902	C. P.	18 18 0
Fox, Charles James	Romney	1907	m.	18 0 0
Frampton Tregonwell (the Father of the Turf)	Wootton	1907	m.	6 10 0
Hamilton, Lady	Reynolds	1904	C. P.	183 15 0
Hamilton, Lady, <i>see</i> "Emma"	—	—	—	—
Hood, Admiral	Reynolds	1902	m. 1st state	9 0 0
Hood, Admiral	Reynolds	1905	m. 2nd state	4 4 0
Idleness	Singleton	1901	C. P.	4 4 0
Jordan, Mrs., "Hypolita"	Hoppner	1904	C. P.	25 10 0
Kemble, Miss	Downman	1907	s.	20 0 0
Kemble, Miss	Reynolds	1902	m. 1st state	162 15 0
Kemble, Miss	Reynolds	1901	m. 2nd state	102 18 0
Kemble, Miss	Reynolds	1904	m. p. b. l.	117 10 0
Kemble, Miss	Reynolds	1904	—	—
Mansfield, James	Vaslet	1906	m. 1st state	1 1 0
Marlborough, Duchess of	Romney	1904	m. 1st state	115 10 0
Marlborough, Duchess of	Romney	1905	m. pair	40 0 0
Marlborough, Duke of	Romney	1906	m.	4 4 0
Muscipula	Reynolds	1906	s. in brown	1 8 0
Muscipula	Reynolds	1906	s. o. l. p.	3 0 0
Orde, Thomas	Romney	1906	m.	2 8 0
Pitt, William	Romney	1904	m.	14 10 0
Price, Lady Caroline	Reynolds	1905	m. 1st state	102 18 0
Price, Lady Caroline	Reynolds	1904	m. 1st state	194 5 0
Price, Lady Caroline	Reynolds	1901	m. 1st state	199 10 0
Price, Lady Caroline	Reynolds	1905	m. 2nd state	26 4 0
Rawdon, Lord	Reynolds	1906	m. 1st state	3 3 0
Robinetta	Reynolds	1902	C. P.	35 14 0
Robinetta and Muscipula	Reynolds	1904	C. P. pair	47 5 0
Serena (Miss Sneyd)	Romney	1901	C. P.	37 16 0
Sestini, Signora	Lawranson	1907	m.	3 5 0
Sheffield, Lord	Reynolds	1901	m.	2 0 0
Sleeping Girl, The	Reynolds	1904	C. P.	36 5 0
Spencer Family	Roberts	1906	m. set of 3	5 15 6
Spencer, Lord Henry and Lady C. ...	Reynolds	1902	m. 1st state	15 4 6
Spencer, Lord Henry and Lady C. ...	Reynolds	1907	C. P.	40 19 0
Sylvia (Lady Fitzpatrick)	Reynolds	1901	m.	3 3 0
Tollemache, Mrs. (Miranda)	Reynolds	1901	m. 1st state	99 15 0
Tollemache, Mrs. (Miranda)	Reynolds	1904	m. 2nd state	39 18 0
Townshend, Lord John	Reynolds	1907	m. o. l. p.	1 1 0
Townshend, Lord John	Reynolds	1907	m. e. l. p.	10 10 0
Whiteford, Caleb	Reynolds	1906	m. o. l. p.	7 10 0



Canary per

De Troy del.

Le Tambourin

MANUSCRIPT and Autographs—

Peg Woffington's Letter

By W. J. Lawrence

WHETHER it be that the eighteenth century gallant was a strict believer in the maxim that forbade the honourable to kiss and tell, or that the *billets doux* of the English Ninon l'Enclos suffered because of her inconstancy, the fact remains that Peg Woffington's autograph ranks among the rarest. Reckoning the signature to her will, and to the banking account reproduced in Augustin Daly's tribute, only four examples are known. Under the circumstances it is in keeping with the eternal fitness of things that Peg's solitary holograph—the letter now reproduced from a private American

collection—so far from having been written in a prosy moment, should be redolent of the frank vivacity characteristic of the

woman. One has difficulty in convincing oneself in reading this delightful epistle that it came from the hand of an actress who was dragged up, rather than brought up, whose father was an obscure Dublin bricklayer buried by the parish. In an age when many noblemen were illiterate, when few women could spell, the accomplishments of Peg Woffington gave room for surprise. Contrast the case of the divine Rachel, who wrote, as the Scotchman joked, with difficulty, and whose cacography,



PEG WOFFINGTON AS ELVIRA IN "THE SPANISH FRIAR"
(Original painting in possession of Mr. T. B. Morris, Dublin)

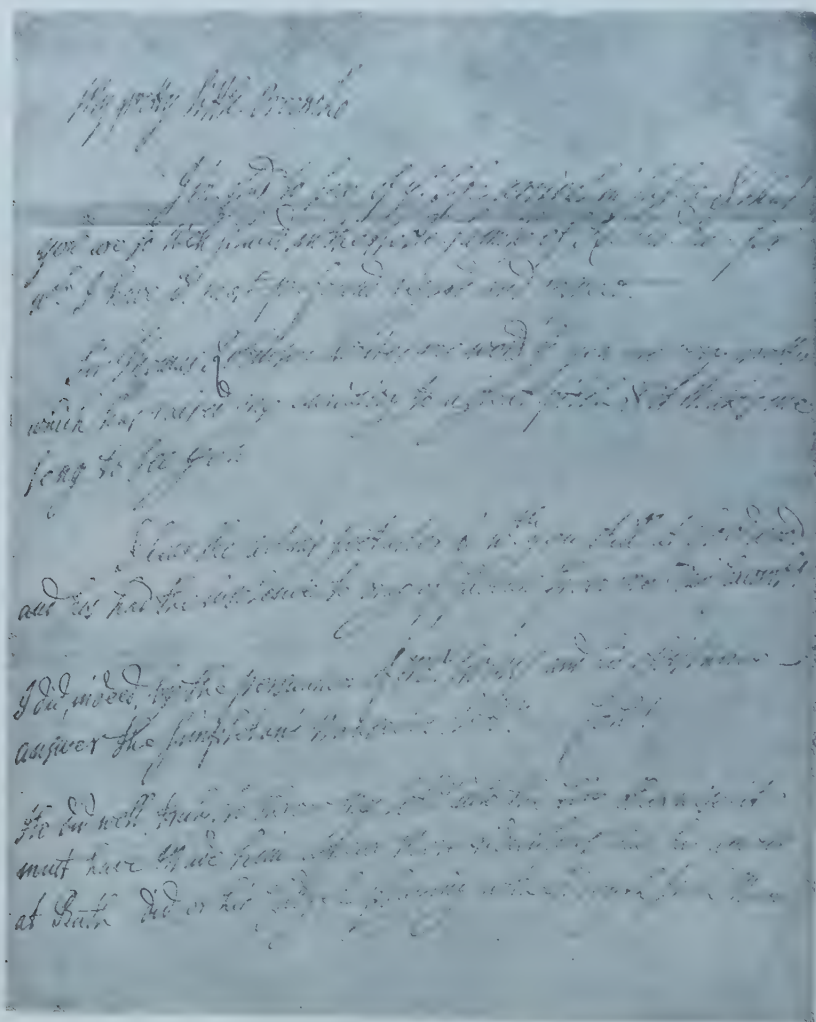
BY WILSON

The Connoisseur

in the full sense of the term, was the marvel and despair of her friends. And yet both jumped into the turbid waters of life from the same springboard. That was their common misfortune: from the gutter they came, and to the gutter they often returned. All that is reprehensible in their careers is

not the kindness of the little hunchback have gone the length of teaching the bright girl to read and write?

Although Mrs. Woffington's letter is now reproduced in facsimile for the first time, its details are not unknown. Exactly forty years ago, a slightly



FIRST PAGE OF PEG WOFFINGTON'S LETTER

to be accounted for by this *nostalgie de la boue*. But the one was educated, and the other not; and the puzzle is to determine whence the English actress picked up her knowledge. French she apparently imbibed as a girl from the foreign tumblers and dancing masters in Madame Violante's booth. Voltaire records in his preface to *Semiramis* an important conversation he had with her in Paris in 1748. Might it not be that Charles Coffey, the play-writing pedagogue, who interested himself in her during the Violante period, and coached her to play Nell in his own farce, "The Devil to Pay"—may

imperfect transcription was sent to "Notes and Queries" by a correspondent, who, misled by the lingering of Peg's pen in writing the final figure of the year, gave the date as "Saturday, December 18th, 1743." This blunder is more pardonable than the omission of the allusion to the cudgel-playing. But the date of the letter must be taken as December 18th, 1742, for two important reasons, first because that date actually did fall upon a Saturday, and, again, because the actress on that particular evening did play Sir Harry Wildair.

Piquant and refreshing as is the tone of the letter,

Peg Woffington's Letter

it derives added charm from the fact that the whole is now a mystification. Irish-like, Peg is apparently addressing one person and conveying intelligence in sportive fashion to another. The impression is as of the playfulness of the kitten, with an occasional protrusion of its claws. She begins by saluting this Master

the country, she plunges suddenly and familiarly into the discussion of matters with which only a personal friend would be acquainted. Did she follow up this conceit and constitute her pretty little Oroonoko the stalking horse behind which her lambent wit shot offenders? There seems to be an allusion to this

Saucy Jackanapes! to give it for a reason, for the burning my
 letter, that there ^{were} expressions too tender & passionate to be
 shown.
 I did in an ironical way (which the book took in a literal sense)
 complain with my self & him, on the ~~franchise~~ ^{franchise} we shared with
 -ally, on his first appearance, on a stage
 and that which he had all to himself in the part of ~~Carter~~
 in *Love Makes a Man*; When with an undoubted Modesty
 he withstood the attack of his foe, armed with Cast-calls &
 other offensive Weapons.
 I did, indeed, give him a little double meaning touch, on
 the expressive and graceful motion of his hands & arms,
 as affixing to his energick way of delivering a poet's sen-
 -tim. ^{to} w. he must have learned from a Youthful Man-
 -ner of spreading plasters, when he was a pretence
 these, these I say, were the true motives to his turn-
 -ing the left. & no passionate expressions of mine.

SECOND PAGE OF PEG WOFFINGTON'S LETTER

Thomas Robinson as "my pretty little Oroonoko," in allusion to the dusky prince in Southerne's famous tragedy, and she concludes by calling him "my dear black boy." Obviously she is addressing a negro, and a negro, moreover, whom she has never seen. Note that she is glad to hear of his safe arrival in Goodwood, and has heard such accounts of his prettiness that she is burning to have them ocularly confirmed. One would almost think that the prescient Peg had contrived this epistle to hoax posterity, so replete is it with shocks and surprises. Having begun by addressing a blackamoor, not long arrived in

mysterious correspondent of hers in a letter written by Thomas Sheridan to Garrick on April 21st, 1743, in which he asks Roscius to convey "my best respects to Mrs. Woffington; I should own myself unpardonable in not having wrote to her were it in my power; but I have been already punished in the loss of so agreeable a correspondence, for I assure you I have long envied her pretty Chronon that pleasure." Chronon is doubtless used here as a contraction for Chrononhotonthologos, the bombastic hero of Henry Carey's mock tragedy.

Apparently there is only one solution to the

mystery. Sir Thomas Robinson, called "Long Sir Thomas" to distinguish him from his namesake the diplomatist, afterwards Baron Grantham, had been appointed governor of the Barbadoes early in 1742, and had arrived there early in August. Can it be that along with other human consignments of the sort sent to the Duke of Richmond's at Goodwood, Sir Thomas had forwarded a negro page-boy as a present to the actress?

As for "the acting poetaster" whom Peg ridicules so mercilessly, he has been identified by Mr. Percy Fitzgerald in his *Life of David Garrick* with that most brilliant of quacks and most scurrilous of writers, the *soi-disant* Sir John Hill, he of whom Roscius rhymed—

"For physic and farces his equal there scarce is;
His farces are physic; his physic a farce is."

So slender are the reasons given by Mr. Fitzgerald for the faith within him, one takes leave to think he must have arrived at an apparently sound conclusion by mere process of divination. It is idle to explain Peg's reference to the cudgel-playing with the wild Irishman by the thrashing Hill received at the hand of Brown at Ranelagh, as that event took place in 1752. But Hill certainly began life as apprentice to an apothecary, and, having simultaneously attended lectures on botany, was engaged (according to the *Biographia Dramatica*), about the period of Mrs. Woffington's letter, to go to Goodwood to superintend the Duke of Richmond's botanical gardens, and classify his curious collection of dried plants. But the main question is, had Hill made his first appearance on the stage before December, 1742? If Genest is to be believed, he and Foote faced their first audience together in respectively playing Ludovico and Othello at the Haymarket on February 6, 1744. But there is little doubt that the self-styled knight made several abortive attempts to gain stage foothold, and it may be that the Haymarket venture was not the earliest. That he once acted in some London theatre with Mrs. Woffington we very well know. In 1752 Woodward the comedian had an acrimonious controversy with Hill over some scurrility in "The Inspector," and jibed at him in a pamphlet for the clumsiness with which he acted Constant in "The Provoked Wife" to Mrs. Woffington's Lady Brute, averring that he handled the actress so feebly in the crucial scene that she joined with the audience in laughing at him.

Unfortunately for the full and complete identification of "the acting poetaster," Peg does not say in what part he made his debut. But she incidentally reveals that his second appearance, unaided by her,

was as Carlos in "Love Makes a Man." Cibber's old comedy was twice performed at Drury Lane in 1742 under these distinctive conditions, that is to say, with an unnamed novice in the part of Carlos, and with Mrs. Woffington out of the cast. The dates were March 25th and May 18th. Both these performances had been preceded, in February and April, by representations of "The Provoked Husband," in each of which Peg Woffington was the Lady Brute. Further than this one cannot go. Débutants in those days were simply announced as "A Gentleman, his first appearance," and unless they subsequently joined the company, their identity is not easy to determine.

It seems to me hardly correct to say, as Mr. Percy Fitzgerald does, that Hill openly boasted of the favours of Peg Woffington in *The History of Mr. Lovel*. As the British Museum is lacking in a copy of the novel, I cannot speak definitely on the point, but no such impression is to be derived from the French translation published at Amsterdam in 1765. In this Hill's eponymous hero, "M. Loville," enters into a *liaison* on going to London with "the celebrated Miss W—," who is spoken of as one of those rare actresses who are not only beautiful on the stage, but appear all the more beautiful the closer they are seen. There may be a spice of autobiography in this, but it is certainly not a boast.

The Mr. Swiney, under whose guidance and instruction Peg speaks as acting, was that adventurous old Irishman and sturdy humorist, Owen Swiney, notable as manager of the Queen's Theatre in the Haymarket in the halcyon days of Nance Oldfield. Of him Colley Cibber draws an agreeable portrait in the classic pages of his *Apology*. "If I should further say," he writes, "that this person has been well known in almost every metropolis in Europe; that few private men have with so little reproach run through more various turns of fortune; that, on the wrong side of threescore, he has yet the open spirit of a hale young fellow of five and twenty; that, though he still chooses to speak what he thinks to his best friends with an undisguised freedom, he is notwithstanding acceptable to many persons of the first rank and condition; that any one of them (provided he likes them) may send him for their service to Constantinople at half a day's warning; that time has not yet been able to make a visible in any part of him, but the colour of his hair, from a fierce coal-black to that of a milder milk-white;—when I have taken this liberty with him, methinks it cannot be taking a much greater if I at once tell you that this person was Mr. Owen Swiney." Mezzotint collectors will recall portraits of this hardy veteran by Faber

Peg Woffington's Letter

and Van Bleeck, the one showing him clean shaven and with picturesque sombrero, the other full-bearded and long-haired. As guide, philosopher, and friend, Swiney was unwavering in his allegiance to Peg, and rewarded her complacency by bequeathing her his Irish estate.

The unpublished portrait of the famous actress with which this article is embellished will serve to accentuate the vivacity of her letter. It represents

her as Elvira in "The Spanish Friar," and is taken from a painting by Benjamin Wilson in the collection of T. B. Morris, Esq., of Dublin. Purely for the reason that there is a replica of this portrait in the Garrick Club, one has a malicious pleasure in giving it to the world. Although the Garrick was primarily instituted to promote the best interests of the drama, the committee refuse to allow any of its treasures to be reproduced.

I play the part of *S. Harry Whitair* to night, I can't recollect
 what's said to the important matter, in my Lett. nor have
 I time to say any more now, but if you shall hear from me
 by the next post - & if Swiney has a copy of it or I can recover
 the chief articles in it -
 You shall have em. }
 I am (my dear Black dog)
 with my duty to their graces
 y^r admirer & humble servant
 Margaret Woffington
 Saturday ^{the 16th} X. 18. 1744.
 For M^{rs}. Thomas Robinson
 at Goodwood in
 Sussex.

THIRD PAGE OF PEG WOFFINGTON'S LETTER



English Pillow Lace

Part I.

By M. Jourdain

I.—HONITON.

THE lace industry of Honiton is supposed to have been founded by Flemish refugees escaping from the Alva persecutions (1568-77), and names of undoubted Flemish origin occur at Honiton, at Colyton, and at Ottery St. Mary. An early reference to lace-making is to be found in 1577 in Hellowes' *Familiar Epistles of Sir Anthoine of Guevara*, where he writes of seeing a woman "take her cushin for bone-lace or her rocke to spinne." Shortly before 1620 a complaint was made by the London tradesmen of the influx of refugee artisans "who keep their misteries to themselves, which hath made them bould of late to device engines for workinge lace, and such wherein one man doth more than seven Englishmen can doe," which would seem to point, not only to the national jealousy of the industrious immigrant, but to the introduction of bobbin lace, which is more rapidly worked than needle-point. The Honiton bone-lace manufacture, however, is already mentioned in 1620 by Westcote, and the often quoted inscription upon the tombstone of James Rodge, "Bone lace Siller" (d. 1617), in Honiton Churchyard proves that the industry was well established in the reign of James I.

Such lace as was made must have been similar to

insertion and vandyked edgings of twisted and plaited thread, which had their origin in Italy. Though there are no authenticated specimens of bone-lace, some early seventeenth century sculptured monuments bear well preserved indications of geometric lace, as upon the monument to Lady Pole in Colyton Church (1623), and upon another to Lady Doddridge (1614), in Exeter Cathedral, which may represent the local manufacture. The patterns of these have been copied by Mrs. Treadwin, and specimens are shown in the Exeter Museum, titled "Patent Vandyke Point."

Pins* were imported from France till about 1626, when the manufacture was introduced into England, and facilitated the making of lace. In 1636 the Countess of Leicester writes that "these bone laces, if they be good, are dear," and in the following year that they are "extremely dear."



HONITON "PATENT VANDYKE POINT" IN IMITATION OF 17TH CENTURY GEOMETRICAL LACE (EXETER MUSEUM)

* In 1483 the importation of pins into England was prohibited by Statute. In 1540 Queen Catherine received hers from France, and again in 1543 an Act was passed providing that "no person shall put to sale any pinnes but only such as shall be double-headed, and have the heads soldered fast to the shank of the pinnes, well smoothed, the shank well shapen, the points well and round filed, canted, and sharpened." To a large extent the supply of pins was received from France till about 1626, in which year the manufacture was introduced into Gloucestershire by John Tilsby. His business flourished so that he soon gave employment to 1,500 persons. In 1636 the pinmakers of London formed a Corporation, and the manufacture was subsequently established at Bristol and Birmingham.

English Pillow Lace



HONITON PILLOW LACE 18TH CENTURY PROBABLY DEVONSHIRE (VICTORIA AND ALBERT MUSEUM)

From a petition sent to the House of Commons in 1698, when it was proposed to repeal the last preceding prohibition of foreign lace, we learn that "the English are now arrived to make as good lace in Fineness and all other respects as any that is wrought in Flanders." Devonshire lace, indeed, must have followed much the same development as did the Flemish. It was, however, on a much smaller scale, and far less was exported. The Flemish "send it to Holland, Germany, Sweden, Denmark, France, Spain, Portugal, etc., whereas we make it chiefly to serve our own country and plantations."

In the diary of Cetia Fiennes, who travelled through England in the time of William and Mary, Honiton is again compared with Flemish laces. At Honiton "they make the fine bone-lace in imitation of the Antwerp and Flanders lace, and indeed, I think it as fine: it only will not wash so fine, w^{ch} must be the fault in ye thread."* In the late eighteenth century in an old diary the lace trimming the wedding gown of Lady Harriett Strangeways (1799) is described as "Brussels Honiton."

* *Through England on a side-saddle in time of William and Mary.*—Cetia Fiennes.

In the early eighteenth century lace-making claimed, when resenting a proposed tax, to be the second trade of the kingdom; but its importance was much exaggerated. It was, however, widely spread, and largely practised as a bye-industry. Later, Vancouver writes of Devonshire that "its chief manufactures are the different kinds of woollen cloths, as also of bone-lace."†

The English lace industry has always been hampered by the inferior ‡ quality of native flax, which could not compete with that of Flanders. An attempt in the reign of Charles II. to induce Flemish lace-makers to settle in England was unsuccessful, for the reason that the manufacturing of linen was in a very rudimentary state on the accession of Charles II.§

† *Agric. Devon*, 1813.

‡ The Maidstone authorities in the early seventeenth century complained that the thread-makers' trade was very much decayed by the importation of thread from Flanders.—*List of Foreign Protestants resident in England, 1618-88. Camden Society.*

"A body of Flemings, who settled at Maidstone in 1567, carried on the thread manufacture; flax spun for the threadmen being still known there as Dutch work."—*The Huguenots in England and Ireland. Smiles*, 1868.

§ "Perhaps," writes Strutt, "it was thought to be more greatly beneficial to procure the article (linen) by exchange than to make it at home, especially when the cultivation of



HONITON PILLOW LACE

18TH CENTURY

(VICTORIA AND ALBERT MUSEUM)

It is worth mentioning in this connection that Devon was formerly famous for its spinning. As fine as Kerton (Crediton) spinning is a proverb in the county.*

Early Devonshire lace is said to have had one peculiarity distinguishing it both from Brussels and from the later Honiton. This is the use of an out-lining cordonnet, formed by massing together the bobbins, just as is done nowadays, to obtain slight veins of relief, called *brodes*, in Brussels appliqué. But a piece of lace of the seventeenth or eighteenth century which can be assigned with a certainty to Devonshire has yet to be found.†

Three specimens in the Victoria and Albert Museum are tentatively attributed to old Honiton. The first two‡ are of rough workmanship and rather archaic design. In the third § (No. ii.) the close plaiting of the flowers and other ornament is thrown into relief

hemp and flax was not conceived to be worth the attention of our farmers." In the fifteenth year of Charles II.'s reign, an Act was passed for the encouragement of the manufactures of all kinds of linen cloth and tapestry made from hemp or flax, by the virtue of which every person, either a native or a foreigner, might establish such manufactures in any place in England or Wales, without paying any acknowledgment, fee, or gratuity for the same.

* It is on record that 140 threads of woollen yarn spun in that town were drawn through the eye of a tailor's needle which was long exhibited there.

† "Les guipures que vers la même époque (*i.e.* early eighteenth century) on faisait en Angleterre, étaient du même genre, sauf que les différentes parties de l'ouvrage étaient reliées ensemble par des brides picotées et que, en outre, certaines portions du dessin étaient rehaussées de reliefs produits par une sorte de cordonnet que l'on obtenait en massant tous les fuseaux—comme nervures à relief appelées *brodes* dans l'application de Bruxelles—on les rattachait ensuite par un crochetage."

—*Le Point de France*. Mme. Laurence de Laprade.

‡ 874-53. 864-53.

§ 1368-55.

by occasional narrow margins, across which are threads linking the various portions together. These thread links are rather irregular, and group themselves into no series of definite meshes. This had been considered an eighteenth century specimen of Devonshire pillow-lace. This should be compared with No. iii., a cap crown from the Musée des Arts Décoratifs, Brussels, wrongly attributed to Honiton. A "cloudiness" in the V. and A. example—a slightly coarser thread—suggests that it is English work.

When the *réseau* ground was in vogue, Honiton was, like Brussels Point d'Angleterre, made first on the pillow by itself, and the *réseau* was then worked in round it, also on the pillow. The plain pillow ground was very beautiful and regular, but very expensive. It was made of the finest thread procured from Antwerp, the market price of which in 1790 was £70 per pound.

With the introduction of machine-made net in the early part of the nineteenth century, the principle of appliqué work was also adopted in England, and the cheaper and inferior material was substituted for the hand-made ground. It is said that Queen Charlotte introduced the appliqué on net to encourage the new machine net. ||

Honiton appliqué was most commonly of white thread sprigs mounted on thread net; but black silk sprigs were also made. These were made on the pillow with black silk, and were transferred to a fine machine-made silk net. No black laces have been made in Honiton for the last quarter of a century: they went

|| It took because it was so much cheaper. Designs upon old pillow net cost more than four times those upon the machine net.

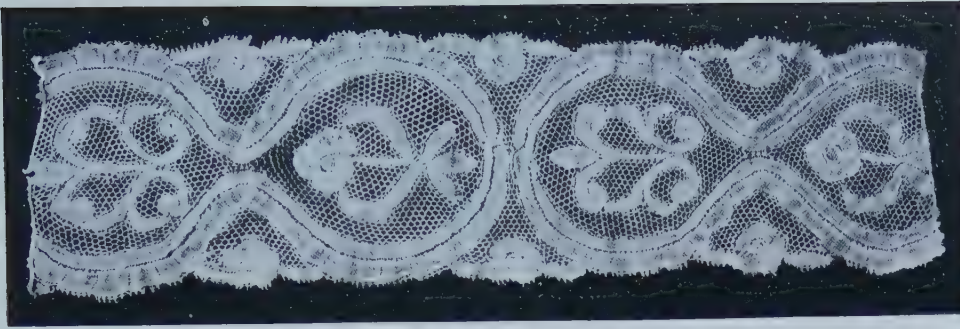


HONITON PILLOW LACE

18TH CENTURY

(VICTORIA AND ALBERT MUSEUM)

English Pillow Lace



HONITON PILLOW LACE LATE 18TH OR EARLY 19TH CENTURY (IN THE POSSESSION OF MRS. MALKIN)

out of fashion on account of the expense of the silk, which cost just double the linen thread.

The design of Honiton is derived from Flanders, partly, no doubt, because there was frequent inter-communication between the two countries. From 1700 downwards, though the edicts prohibiting the entry of Flanders lace were repealed, the points of France and Venice were still contraband.

The invention of machinery for lace-making was the greatest blow administered to the hand-made fabric. Mr. Heathcoat in 1809, after his machinery at Loughborough had been destroyed by the Luddites, established a factory at Tiverton for *bobbin* lace (so-called because made of coarse thread by means of long bobbins) greatly to the injury of the pillow-made lace for the next twenty years. "The lace-makers have employed 2,400 hands in the town and neighbourhood," writes Lysons; "but now (1822) not above 300 are employed."

From about 1820, the Honiton lace-workers introduced * a most hideous set of patterns, designed, they said, "out of their own heads." "Turkey tails," "frying pans," "bullocks' hearts," and the most senseless sprigs and borderings took the place of the graceful compositions of the old school. Mrs. Bury Palliser tried to provide some families with new patterns of roses and leaves, instead of the old "Duchess of Kents,"

"Brunswicks," or "snowballs," but with little success. To this succeeded a period of floral patterns directly copied from nature, which may be studied in the sprigs preserved at the Exeter Museum made for the Paris Exhibition of 1867.

About 1845 the application of Honiton sprigs was separated by "guipure," *i.e.*, the sprigs, when made, were united on the pillow, or else joined by the needle, like the kindred "Duchesse" of Belgium. As a class, the details in foreign guipures are far better drawn, shaped, and arranged together than the English, and the execution is more finished and delicate.

Gimp is the coarse glazed thread which is sometimes seen inside the edges of leaves and flowers. It gives stability to the lace, and is often used as a substitute for the raised work at the side of the leaves, being much more quickly made. The close portions of the toilé are worked in close stitch, whole stitch, or half stitch.

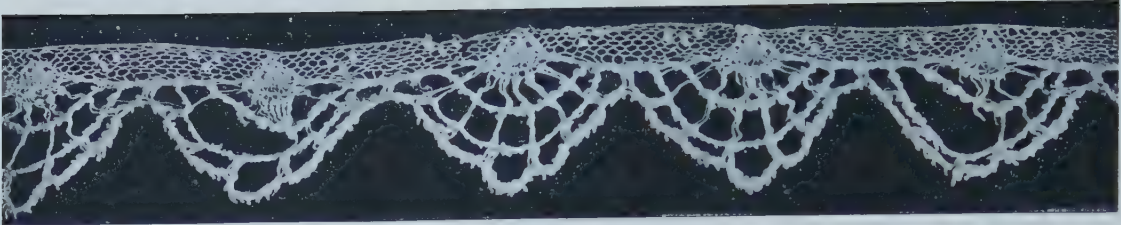
The open lighter parts of the sprays are worked in lace-stitch, the principle of which is that only one bobbin works across the leaf each time. You treat the bobbins in pairs, but the working pair is constantly changing; therefore one thread runs straight across, and the others slant down the work crosswise.

The raised work is the distinguishing mark of Honiton. In no other English lace is it introduced, and the value of a piece is estimated according



MODERN HONITON

* *The History of Lace.*—
Mrs. Palliser, p. 408.



THIRTEEN-HOLE TROLLY MADE NEAR EXMOUTH, DEVONSHIRE

to the raised work in it. The fillings of the flowers are done with plaitings, which are largely used in Maltese and other laces.

The trade remained for several generations in some families; thus (in 1871) an old lace-maker was discovered at Honiton, whose "turn," or wheel for winding cotton, had the date 1678 rudely carved on its foot.

The Honiton pillows run rather smaller than the Buckingham ones, and do not have the numberless starched coverings—only three Pill cloths over the top, and another each side of the lace in progress; two pieces of horn called sliders go between to take the weight of the bobbins from dragging the stitches in progress; a small square pincushion is on one side, and stuck into the pillow the "needlepin," a large sewing needle in a wooden handle used for picking up loops through which the bobbins are placed. The bobbins are of neatly turned boxwood, small and light.

Devonshire trolly, which has no affinity with Honiton, is very like the laces made in the Midlands, but of coarser thread, and not so well made. Lappets and scarves were made of trolly lace in the eighteenth century, and a trolly "head" is mentioned in

1756. "It was made," writes Mrs. Palliser, "of coarse British thread with heavier and larger bobbins, worked straight on round and round the pillow. The name is said to be derived from the Flemish "trolle kant." It is quite extinct. An informant, writing from East Budleigh in 1896, says: "Some of the very old women here make beautiful trolly lace, but no young person. This is partly owing to there being no prickings left, for one of the old workers told me that when the lace

trade was bad they used up their prickings as stiffenings for their waist belts, thinking they should never need them again." The specimens described as Devonshire trolly in the Exeter Museum cannot be distinguished from Midland laces.* The specimen illustrated was bought in Somerset, and was recognised by a woman at Exmouth as "13-hole trolly," such as was made about Exmouth, the last maker dying only a few years ago. Heavy bobbins, compared with Honiton, were used, and no "gingles." Some old trolly prickings leave the net unpricked, as in one class of Valenciennes lace.



HONITON. BEER, BRANSCOMBE, AND
TROLLY BOBBINS

* 1708, August 19th. "Last Thursday was Mrs. Bedingfield married in white damask with silver trolley on the petticoat."—*MSS. of the Earl of Dartmouth*. Hist. MSS. Comm. (Vol. III.).

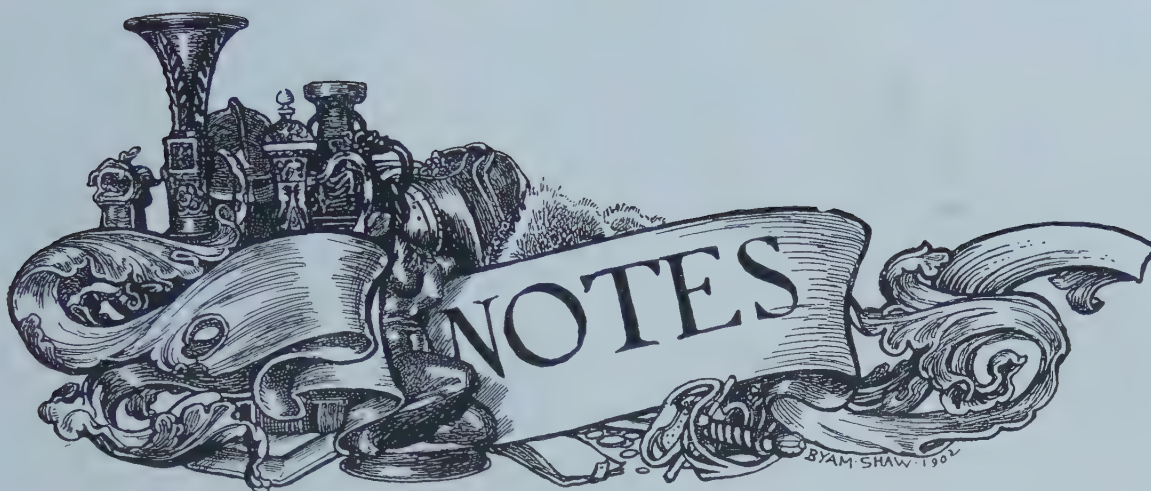


PORTRAIT OF A YOUNG MAN

BY BOLTRAFFIO

FROM THE COLLECTION AT CHATSWORTH

By kind permission of His Grace the Duke of Devonshire



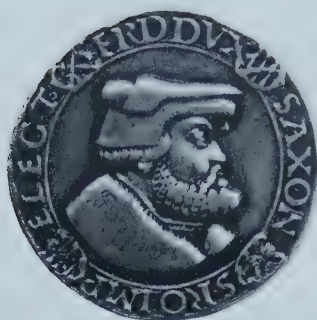
A FONT of any other material than stone is sufficiently rare to be of interest. But the bowl at Essendon Church, Herts, claims notice
A Wedgwood Font for other reasons also. It is of basalt

ware, being an excellent example of the elder Wedgwood's best period, and bears his characteristic ornament of drapery, festooning, and ribbed edge with strapwork. The Adam pedestal upon which it is mounted is fluted and painted with festoons to match. The small pedestal at its side

is of the same ware, similarly ornamented, and is intended to stand in the bowl, and to carry a small shallow silver-gilt two-handled basin, which contains the water for baptism. The complete set was presented to Essendon Church by Miss Mary Whitbread in the latter half of the eighteenth century. The bowl stands 14 inches in height, and is 21 inches in diameter; the pedestal is 8 inches high, so that the basin upon it would be well above the mouth of the bowl.—H. C. A.



A WEDGWOOD FONT



THALER OF FREDERICK III. THE WISE



BY HANS KRAFFT



LOUIS XI.
BY FRANCESCO LAURANA

MESSRS. SPINK & SON, of Piccadilly, have issued the third volume of Mr. Forrer's "Biographical Dictionary of Medallists" complete compilation, the *Biographical Dictionary of Medallists*, this new volume comprising 650 profusely illustrated pages, beginning with the letter I and ending with Mazzio. For thoroughness and accuracy Mr. Forrer's work, so far as medals and medallists are concerned, may be upheld as a model for any work of similar nature in a different sphere of human knowledge. The compiler has rightly abstained from indulging in speculation and personal opinions, and has preferred to repeat the views of such acknowledged authorities as

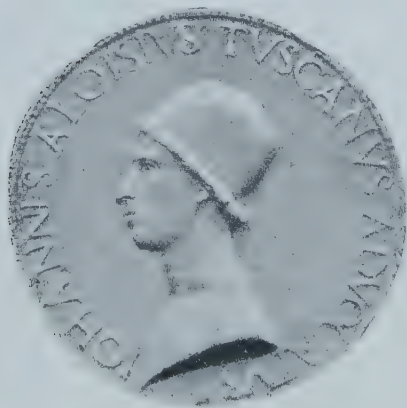


TESTONE OF LODOVICO MARIA SFORZA
ENGRAVED BY CARADOSSO AND DESIGNED
BY LEONARDO DA VINCI



LEONE LEONI AT THE AGE OF THIRTY

Friedländer, Fabricsy, and Bode. Such minor errors, as we have been able to detect, are only indirectly connected with the subject, since they generally concern the activity of the great medallists in other spheres. Thus, under the short heading of Leonardo da Vinci, who is responsible for the testoni of Gian Galeazzo Sforza and Lodovico Maria Sforza, engraved by Caradosso, we find Bernardino Luini mentioned as one of Leonardo's principal "pupils," together with Marco d'Oggione and Andrea Salaino; whilst Cesare da Sesto and Melzi are not mentioned. Since Leonardo had left Milan a year before the arrival of Luini, who was perhaps a pupil of Borgognone, it is obvious that



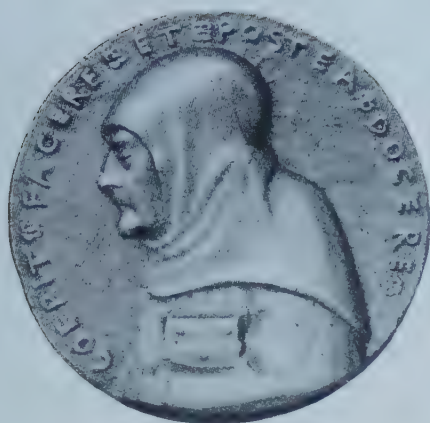
G. L. TOSCANI
BY LYSIPPUS



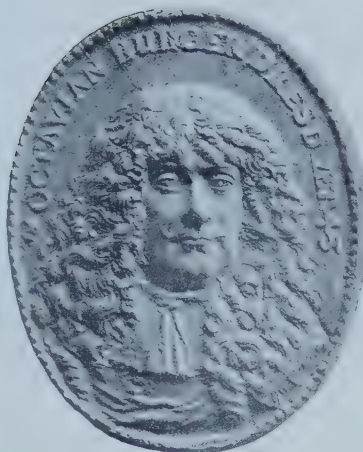
DIOMEDE CARAFFA



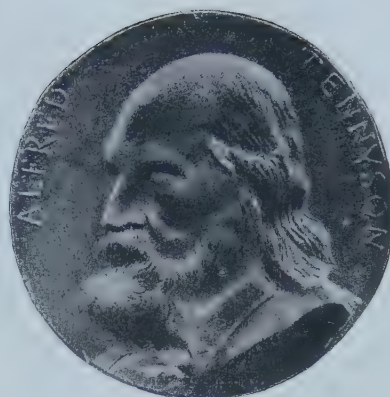
BY LYSIPPUS



SAN BERNARDINO OF SIENA
BY MARESCOTTI



OCTAVIAN BURGER, 1675
BY G. LEYGEBE



TENNYSON
BY A. LEGROS

Leonardo could only have exercised an indirect influence upon Luini.

The biographical notes on Francesco Laurana, again, do not tally with the results of the most recent research. He was born in 1423, not in 1430; and the place from which his name is probably derived is "Lo Vrana," not "La Vrana." In the list of his works, which seems complete as far as the medals are concerned, no mention is made of his famous "Beatrix" busts and masks, and of the work he executed in conjunction with Gagini in Genoa Cathedral. Of Filippino Lippi, surely it is now definitely known that he was a pupil of Botticelli; and it is equally certain that the *Vision of St. Bernard* at the Badia is not his earliest known work.

It is satisfactory to find full justice done to Prof. Legros, who more than any other master was instrumental in revising the medallist's art in England, and to return to the spirit of the great Pisanello, with whom his own work has so much in common. It is interesting to note that the venerable master first exhibited at the Salon more than half a century ago. In the list of Lysippus's medals, Mr. Forrer rightly includes the Caraffa and another medal assigned to him by Dr. Bode.

In a more or less technical dictionary of this kind, one would hardly expect to find the fascination of romance. But the extraordinary career of Leone Leoni (1509 to 1590) reads like a chapter of some fantastic novel. This typical child of sixteenth century Italy first procured the imprisonment of his hated rival Cellini, who, however, was able to clear himself of the trumped-up charge. Soon after, Leoni himself was brought to the galleys for an outrage committed on the German goldsmith Waldener; but

he regained his liberty, thanks to the intervention of Andrea Doria, on the reverse of whose medal he depicted himself enframed in the chains of a galley convict.

We find him next, as master of the Milan mint, installed in his own palace, and in so secure a position that he escaped punishment for a murderous attack on Titian's son, an attack the motive of which was clearly robbery. Before this he had endeavoured to remove by poison a colleague in Venice, for which purpose he had bribed two assassins. The life of Cellini himself is not richer in exciting incidents.

Of the thoroughness of Mr. Forrer's labours some idea may be formed from the fact that twelve pages are devoted to the coins of Kimon of Syracuse.

WE understand that a collection of water-colour drawings by the best English artists, such as Turner, Copley Fielding, Stanfield, D. Cox, W. Hunt, Prout, etc., the property of the late Mr. S. J. Stern, who was well known in Manchester in the fifties as one of the committee of the Art Treasures Exhibition of 1857, will shortly be placed on the market.

THE wide interest which has been displayed in the fate of Crosby Hall makes the present a fitting occasion to bring once more before the London public the crying need for a full and comprehensive record of the historic buildings which still exist within and

The Connoisseur

around our great city. The *Committee for the Survey of the Memorials of Greater London* therefore desire to make an earnest appeal for assistance in their work, to the citizens of London in the first place, and, secondly, to all who are interested in the history of the Metropolis, and the remains which speak to us of its earlier years.

The Committee's work is well known. During thirteen years there has been collected a large mass of material, mainly by the voluntary work of members, and from this have been prepared seven valuable monographs on such buildings as the Trinity Hospital, Mile End, the Churches of Stratford-le-Bow and Stepney, Bromley Palace, the Great House, Leyton, etc., besides the surveys of the complete parishes of Bromley-by-Bow and Chelsea, the latter of which is in active preparation.

The voluntary work of the "active" section has enabled the Committee to publish these volumes in a tasteful form, befitting their character as permanent records, and yet to offer them to the public at a

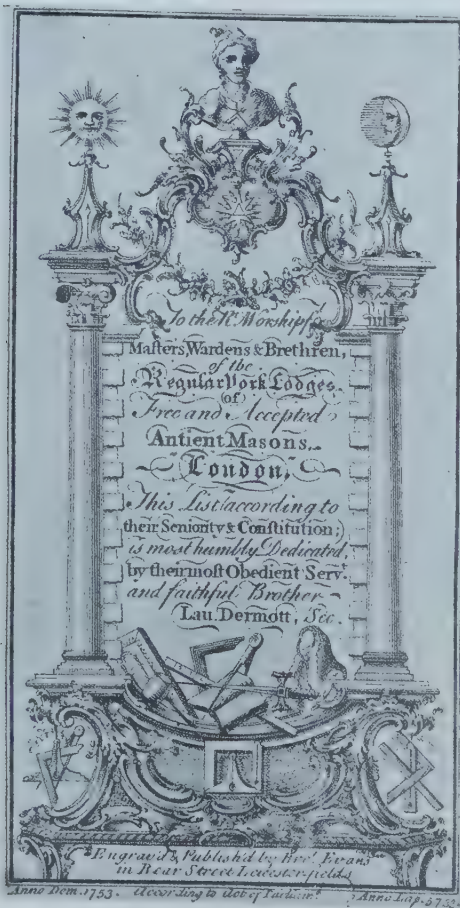
comparatively low price. It is clear, however, that these gratuitous services must be seconded by the practical support of a larger roll of subscribing members than has hitherto been available.

Ladies and gentlemen wishing to become regular supporters of the Committee are requested to communicate with the Secretary, Mr. Percy Lovell, Parliament Chambers, Great Smith Street, S.W.

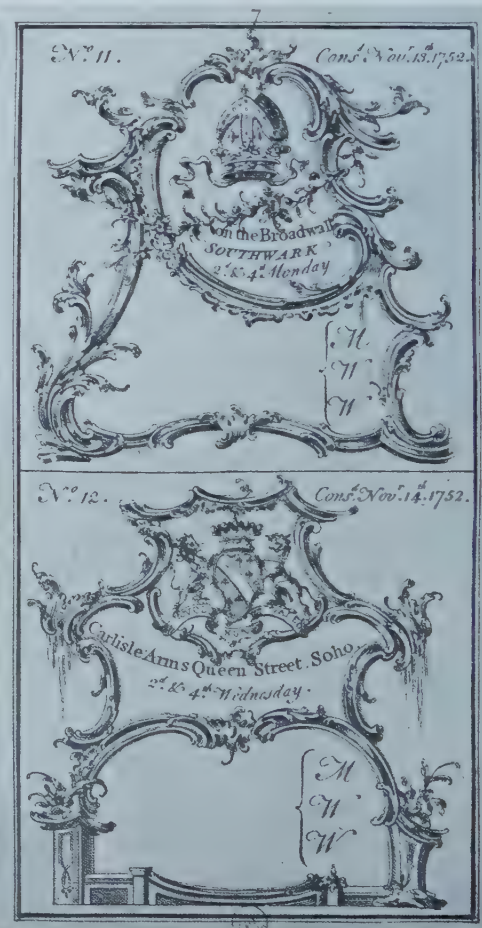
WE reproduce two examples from a rare set of engravings, which, so far as can be ascertained, are

by no means well known, and have never before been publicly described.

Masonic Engravings They are not mentioned, for instance, in Lane's *Masonic Records*. The whole series consists of twelve numbered plates 4 $\frac{3}{8}$ in. by 2 $\frac{1}{2}$ in. in size; the first being the title or rather dedication. It is "Engrav'd and Publish'd by Bro' Evans in Bear Street, Leicester-fields," and is dated 1753. The



MASONIC ENGRAVING



MASONIC ENGRAVING

succeeding plates each contain two designs, in what book-plate collectors call the "Chippendale style," eighteen of which have, each, the name and date of foundation of one of the lodges of the Antient Masons, together with the device of the meeting-place; while the remaining three are blank, with the exception of the first of all, devoted to the meeting of the "Grand Committee" at the "Five Bells" "behind the New Church in the Strand (as a matter of fact, it was in Wych Street) on the First Wednesday in every Month." The cartouches for the eighteen lodges have also space provided for the names of master and wardens to be inserted. The ornament is well engraved, and by no means unimportant from the artistic point of view; but the chief value of the series will lie, I imagine, in the light it throws on the early history of the great schism among the Freemasons of the eighteenth century. The "Grand Committee," around the existence and functions of which some controversy has arisen, was first established (according to Mr. John Lane in the *Transactions of the Lodge Quatuor Coronati*) at "The Turk's Head Tavern," Greek Street, Soho. The same writer quotes evidence to show that the "Grand Lodge" met at the "Five Bells" in December, 1752; and our print proves that the latter house was also the meeting-place of the committee in the following year. The other lodges are numbered, and were founded and met as follows: No. 2, "The Thistle and Crown," Church Court, Strand; No. 3, "The Crown," St. Paul's Churchyard; No. 4, "The Temple and Sun," Shear Lane, Temple Bar. Nos. 5 & 6 are missing from the set before the writer. They were held at "The Horseshoe," Ludgate Hill, and "The Brown Bear," in the Strand. (All these date from the 17th July, 1751.) No. 7, constituted 29th January, 1752, at "The Angel," Wyche Street; No. 8, 30th January, 1752, and No. 10, September 15th, 1752, at "The Vernon," Bishopsgate Street Without; No. 9, June 12th, 1752, at "The Thistle and Crown" as above; No. 11, November 13th, 1752, at "The Mitre on the Broadwall," Southwark; No. 12, founded on the next day at the "Carlisle Arms," Queen Street, Soho; No. 13, at "The Marshalsea," "in the Borough of Southwark," 7th December, 1752; No. 14, 11th December, 1752, at "The Turk's Head," East Street, Red Lion Square; No. 15, 9th January, 1753, at "The King's Head," "Mary Le Bone Street"; No. 16, at "The King and Queen," Capel Street, 10th January, 1753; No. 17, 13th March, 1753, "Scots Arms," St. James's, Hay Market; No. 18, at the same tavern as No. 10, constituted 4th May, 1753; and lastly, No. 19, at "The Fountain" in Monmouth Street, on the 15th May, 1753, after which date the

engravings must, of course, have been made. Laurence Dermott, general secretary, was one of the most famous masons of his day, and the author of a well-known book on masonry, *Ahiman Rezon*. His book-plate is reproduced in the *Transactions of the Lodge Quatuor Coronati*, Vol. V., p. 142, and he there describes himself as a painter (he was a journeyman!), and takes the arms, with slight variations, of the MacDermots of Roscommon. This plate was engraved by Brother Jeremiah Evans, of the "Blue Last," Bear Street, Leicester Fields, who was Senior Warden of Lodge No. 12, in 1753. For this identification I am indebted to Mr. W. J. Hughan's recent note in the *Transactions of the Quatuor Coronati Lodge*, which was only brought to my notice after the above was in type. The set therein referred to cannot, however, now be described as "unique," for our illustrations are from one in the Section of Prints and Drawings of the Victoria and Albert Museum, which is complete but for the one plate noted above, and is in fine condition. It also contains the last two plates of the series, of which Mr. Hughan was not aware when he wrote his note.—E. F. STRANGE.

This is an interesting volume written by two enthusiasts who describe with graphic details their adventures in collecting in America.

The Quest of the Antique
By R. and E. Shackleton
(John Milne
10s. 6d.)

Their quest is mainly confined to old mahogany furniture, which is contemporary with the fine old colonial mansions scattered up and down the older states. There is no doubt that a good deal of the eighteenth century furniture made in this country found its way to the United States, and books of designs of Chippendale and Hepplewhite were at hand to set the fashion in the New World, so that some of the native-made furniture is really much older than tons of "antiques" that are annually shipped to America. However, the volume, apart from its sanguine outlook and keen quest for a bargain, should be valuable to those who are interested in the taste of the American collector. Some of the terms would puzzle the English dealer. We learn what is meant by "a snake-foot tea-table," "a five-slatted chair," or "a slant-top secretary." It will be news to many that Windsor chairs were so called "from the fact that George I. saw a chair of this design in a humble cottage near Windsor, and was so impressed by it that he had a number made for his own use," and that George Washington "had a chair of this pattern in his bedroom, and thirty on his piazza"!



THIS CIRCULAR PRINT IN STIPPLE AND LINE IS USUALLY KNOWN AS "VENUS INSTRUCTING CUPID"
IT IS ONE OF A PAIR ENGRAVED BY BARTOLOZZI AFTER ORIGINALS BY COSWAY

AMONGST modern engravers in mezzotint few have succeeded so well in emulating the work of the great men of the eighteenth century as Mrs. M. Cormack, who now has quite a long list of finely-executed plates to her credit. Two of her latest prints are *Master Lambton*, after Sir Thomas Lawrence, and *The Pledge of Love*, after George Morland, which have been issued by Messrs. Frost and Reed, both in limited editions. In each Mrs. Cormack has displayed a perfect mastery of the scraper, the light and shade being well defined, while a softness and delicacy of tone reminiscent of the work of her great predecessors pervades each engraving. To collectors of old engravings both these prints are well known from the plates executed by Samuel Cousins and William Ward; but those who cannot afford the large sums which the purchase of these now necessitates cannot do better than to acquire Mrs. Cormack's admirable renderings, more especially as even these modern mezzotints, owing to their limited issue, almost always increase in value.

Two Mezzotints
By M. Cormack

WE reproduce as a frontispiece to the present number another of the treasures of the famous Kann Collection, a *Portrait of the Marchesa Durazzo*, by Van Dyck. Before this picture we have an instant impression of supreme distinction and simplicity, the *imprimatur* of race. The lady, who is middle-aged, is seated holding a *Book of Hours*, between the pages of which her forefinger is placed. A comb gives a touch of warm colour in her brown hair, arranged flat to the head. The placid face, marked with a serene majesty, is relieved against a red drapery, which is caught up on the left showing a landscape beyond. At one time this fine work was in the possession of the Marchese Gropallo of Genoa.

Our
Frontispiece

This picture dates from Van Dyck's Italian sojourn, when he visited Genoa, where, with introductions from Rubens and Charles I., he was so readily welcomed by the aristocratic members of Genoese society.

Notes

THE colour print, *Le Tambourin*, by Descourtis, after Taunay, which we reproduce in the present number, is rightly considered one of the finest efforts of this notable French engraver, ranking with *The Village Fair*, *The Village Wedding*, and *The Quarrel*, after the same painter. Charles Melchior Descourtis was born in Paris in 1753, and was a pupil of the famous French engraver in colour, Janinet. Nicholas Antoine Taunay, the artist, was also a Parisian, being born in Paris two years after Descourtis. He was a pupil of Brouet and Casanova, becoming notable for his battle pictures and fancy scenes. Several of his battle pictures are in the Louvre and at Versailles, and a few of his fancy subjects are in the Museum at Montpellier.

WE are enabled to reproduce in the present number, through the courtesy of Sir George White, Bart., a most interesting portrait of *Napoleon in Egypt*, by Edouard Detaille, the noted military painter, which hangs in Cotham House, the residence of Sir George White, at Bristol. The plate is reproduced from blocks made by Mr. Edward Everard, of Bristol, who made them specially for Sir George White.

Edouard Detaille, the painter, was born in Paris in 1848, and entered the studio of Meissonier at an early age. His first work of note was exhibited at the Salon before he had reached his twentieth year, since when he became a regular exhibitor. In 1892 he became a member of the Academie des Beaux Arts, but has now entirely given up painting.

A FOUNTAIN seems, perhaps, a scarcely desirable object even for a collector to wish for, and, if well known, impossible to obtain; nevertheless Rome was startled a few months ago with the news

that an attempt had been made, presumably for its artistic and therefore commercial value, to steal the Fontana delle Tartarughe. The endeavour was only partially successful; but, in spite of its long attachment to the bason, one of the tortoises, weighing a pretty considerable amount, was carried off, and may presently be on sale in the European or Trans-Atlantic curiosity market.

This fountain, which is a very beautiful work of art, stands in the out-of-the-way and quiet little Piazza Mattei, disturbed by no noise but the plashing of its waters, near the site of the destroyed ghetto, and is but little known to the mere tourist visitors to the city. Its design was at one time attributed to Raphael, but it is undoubtedly due, so far as its general arrangement is concerned, to Giacomo della Porta, the pupil of Vignola, who with Fontana completed Michelangelo's work at S. Peter's. But the figures, which are the charm of the composition, were cast in bronze by Taddeo di Leonardo Landini,

a Florentine sculptor. It has been objected that they are somewhat theatrical in their attitudes, engaged as each one is in holding on with one hand to the tail of a dolphin and, with the other, raising a tortoise to the brim of the fountain's bason; but the grace of their actions should silence such a quibble, which, however, may have been suggested by the fact that the sculptor was a clever machinist, and was responsible for the scenery and appointments of a piece acted in Florence in 1589, on the occasion of the marriage of Ferrando de' Medici with Cristina of Lorraine. The fountain was erected in or soon after 1585, in the early years of the reign of Pope Sixtus V., who was the builder of the aqueduct of Acqua Felici, and a great decorator of the city, and to whom also we may, perhaps, owe this beautiful creation. The illustration is from a sketch made in 1897 by Mr. J. Tavenor-Perry.



FONTANA DELLE TARTARUGHE

Round the Book Shops

AMONGST the many catalogues to hand few are of greater general interest than that of Messrs. Otto Schulze & Co., of Edinburgh, which contains in its 226 pages works dealing with every imaginable subject. To the collector, whether he is interested in pictures, prints, books or bric-a-brac, it is of especial interest, as there are many pages exclusively devoted to works on art, bibliography, ceramics, early printed books, enamels, etchings, mezzotints, tapestry, and other subjects interesting to the connoisseur.

Collectors of old Bibles would be well advised to secure a copy of Messrs. Bull & Auvache's 119th catalogue, in which is described a really remarkable and valuable series of old English Bibles and Testaments, including the versions of Wycliffe, Coverdale, Tyndale, Matthewe, Cranmer, and Taverner. Amongst them we notice a copy of the first edition of Matthewe's version of the Bible issued in 1537. It will be remembered that Earl Crawford's copy of this edition realised £161 in 1887, and Lord Ashburnham's £177 ten years later.

A celebrated early English book of considerable rarity, the first edition of Sir Thomas More's celebrated *Dialogue of Comfort against Tribulation*, figures in the catalogue of Mr. James Miles, Leeds. No copy has occurred for sale for over twenty years, when the copy now in the British Museum was sold for £31 10s.

Mr. Francis Edwards's latest catalogue is as usual full of interesting items, there being quite a long series of books on art, and a most interesting collection of sale catalogues. Perhaps the most interesting item in this latter section is the auctioneer's own copy, priced, of the catalogue of the sale of the collection of Sir Joshua Reynolds sold in 1798.

A number of examples of early printing appear in the latest catalogue issued by Murray's Limited, Leicester, one of them being a copy of the *Incomincia la tavola del utilissimo libro chiamato Transito de Sancto Hieronymo*, printed in Venice in 1487 by Annabale da Foxio. Only five books are known to have been printed by this printer alone, of which there are three in the British Museum.

Many rare items from the library of the late Lord Young are in the latest catalogue of Messrs. Myers and Co., High Holborn, as well as many other interesting volumes.

The March catalogue of Mr. G. P. Johnston, Edinburgh, consists partly of early editions of Greek and Latin classics, among which are many fine examples of the Aldine, Elzevir and Foulis Presses.

There is, we notice, a fine copy of the Pliny issued from the Elzevir Press in 1635, one of the four masterpieces of this press mentioned by Willems, and the only edition of Pliny issued by the Elzevirs.

A volume of considerable interest to Burns collectors is in Messrs. A. Maurice & Co.'s latest catalogue. It is a copy of the *Poetical Works of Janet Little*, the Scotch milkmaid, published at Ayr in 1792. In the long list of subscribers is the name of Robert Burns, Dumfries. The volume also contains a Poem, "An Epistle to Robert Burns," consisting of ten eulogistic verses, and another "On a Visit to Mr. Burns," in eight verses.

To collectors of topographical works Messrs. Maggs' catalogue, No. 235, should prove invaluable. Extending to nearly 140 pages, it contains descriptions of works on the topography of Great Britain and Ireland, many of extreme rarity and value, as well as an important collection of books on voyages and travels, natural history, heraldry, and genealogy.

Many books interesting to connoisseurs are catalogued by Messrs. W. N. Pitcher & Co., Manchester, amongst which are quite a series of books on pottery, including works by Furnival, Graesse, Jacquemart, Meyer, Wallis, and Wedgwood.

A complete set of Ackerman's *Repository of Arts*, with its fine full-page plates of costumes, head-dresses, furniture, and sport, is very seldom met with, and its appearance in the sale-rooms always promotes keen competition. We notice a nice set in the catalogue of Mr. G. H. Brown, Edgware Road.

A Baskerville volume with an interesting history is in the catalogue of Mr. W. Downing, Birmingham, and of especial interest to Johnson enthusiasts. This is a copy of the *Book of Common Prayer*, containing the autograph of Mrs. Piozzi, the friend of Dr. Johnson.

One of the most beautiful books ever published, displaying all the treasures of ancient art and ornament which enrich and adorn the Palace of the Vatican, the work of Italy's most famous artists, is offered for sale by Mr. A. J. Featherstone, of Birmingham. It is one of the original subscribers' copies of *Il Vaticano descritto ed Illustrato da Erasmo Pistolesi*, with 850 plates, published in Rome between 1829 and 1838.

Dibdin's *Bibliographical, Antiquarian and Picturesque Tour in France and Germany* rightly ranks as one of the most beautifully produced books of its class. Southey when writing of it described it as one of the most beautiful and covetable books of modern times, whilst Scott also spoke of it in terms of high praise. Nearly £5,000 is said to have been paid to the engravers of the plates alone. We

notice a copy in the last catalogue issued by Messrs. Holland Bros., Birmingham.

A copy of the 1516 edition of the *Golden Ass of Apuleius*, printed at Basle, from the collection of Dr. Kloss, figures in the catalogue of Mr. James Wilson, Birmingham. It is of especial interest, owing to the fact that it is Philip Melancthon's own copy with annotations in his handwriting.

Mr. Bertram Dobell's latest catalogue literally teems with rarities in all branches of literature. An important item is the *Poems of Charlotte Brontë*, a manuscript volume of sixty pages, in the handwriting of the Rev. A. B. Nicholls, with ten pages in the handwriting of Charlotte Brontë on the verbal truth of the Bible, a very early and unpublished effort of the novelist.

We notice in Messrs. Sotheran & Co.'s catalogue a copy of Wallis's *Australian Views*, a series of twelve large plates. This book, which is extremely rare, is especially interesting owing to the fact that the plates are the work of a convict named Preston, who engraved them on common ship's bottom copper. They are also examples of the first engraving executed in Australia.

THE portrait of a young man (probably of the Casio family), which is in the Duke of Devonshire's collection at Chatsworth, and is the subject of one of our plates, is one of the very few examples of this graceful and delicate Milanese master's art that have found their way into British collections, the others being three versions of his favourite subject, *Salvator Mundi*, in the collections of Lord Northbrook, Lord Yarborough, and Sir Hubert Parry, the *Madonnas* at the National Gallery and in Mr. Salting's collection, the *Narcissus* of Gen. Sir E. A. Ellis, and the portraits belonging to Mr. L. Mond and Lord Elgin. These at least are all that figure in the list given by Mr. B. Berenson* in his recently published concluding volume of his famous series.

Of all Lionardo's pupils, Boltraffio is the one whose work degenerated least into mere prettiness

—his refinement never amounted to weakness; and his frescoes at S. Maurizio in Milan have been pronounced by as eminent an authority as Senator Morelli to be among the most exquisite things ever produced by the Milanese school. Boltraffio belonged to a noble Milanese family, and, to judge from his epitaph, did not devote himself seriously to art till comparatively late, since at the age of twenty-three, in 1490, he was still a *garzone* in Lionardo's bottage. As in his later life he occupied some important public offices, the period of his artistic activity cannot have extended over many years. His works are generally marked by exquisite precision of execution and a rare sense of gracefulness. The tender emotions were more within his range than the great passions. The portrait at Chatsworth has the characteristic oval of Boltraffio's heads, and shows clearly the influence of his master Lionardo da Vinci.

Books Received

- Marks and Monograms on Pottery and Porcelain*, by W. Chaffers, 12th ed., 2 gns. (Reeves & Turner.)
- L'Œuvre de J. B. S. Chardin et de J. H. Fragonard*, with introduction by Armand Dagot, notes by Leandre Vaillat, 2 gns. (Simpkin Marshall & Co.)
- Velasquez*, by R. A. M. Stevenson, 3s. 6d. net; *Pintoricchio*, by E. March Phillips, 3s. 6d. net; *Piero Della Francesca*, by W. G. Waters, 3s. 6d. net; *Perugino*, by G. C. Williamson, 3s. 6d. net; *George Sand, La Mare au Diable*, Notice Analytique de C. A. Saint-Beuve, illustrated de Gertrude Leese, 5s. net. (George Bell & Sons)
- Essay on Gardens*, by Sir W. Temple, introduction by Albert Forbes Sieveking, F.S.A., 1s. 6d. net. (Chatto & Windus.)
- Guide to Charbonnier Collection of Pewter in Taunton Castle Museum* (with illustrations). Privately printed at the Museum, 6d.
- The Quest of the Antique*, by Robert and Elizabeth Shackleton, illustrated by Harry Fenn, 10s. 6d. net. (John Milne.)
- Raphael*, by Paul G. Konody, 1s. 6d. net.; *Leighton*, by A. Lys Baldry, 1s. 6d. net. (T. C. & E. C. Jack.)
- Fifty Years of Modern Painting: Corot to Sargent*, by J. E. Pythian, 10s. 6d. net. (Grant Richards.)
- The Cicerone: An Art Guide to Painting in Italy*, by Dr. Jacob Burckhardt, preface by P. G. Konody, 6s. net. (T. Werner Laurie.)
- The Romance of George Villiers, First Duke of Buckingham*, by Philip Gibbs, 15s. net. (Methuen & Co.)
- Byways of Collecting*, by Ethel Deane, 7s. 6d. net. (Cassell and Co.)
- The Antiquary*, vol. 43, 7s. 6d. net. (Elliot Stock.)

* *The North Italian Painters of the Renaissance*, by B. Berenson. (G. P. Putnam's Sons, 6s.)



Notes and Queries

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

PAINTING SIGNED JOUFFROY.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—I enclose you a photo of an old painting which I have, and which I am very desirous of establishing the identity of. I have shown it to several experts, who say that it is a very well painted portrait; but they can tell me nothing further, but say if I could establish the identity of the gentleman it would be of value. It is signed and dated Jouffroy, 1759, as far as can be made out. I should be pleased to know if you think it might be one of the family of the Marquis de Jouffroy, one of whom was the inventor of Steam Navigation.

If you could give me any information on the matter, I am sure I should be extremely obliged to you.

Thanking you in anticipation,

I remain,

Yours respectfully,

CHAS. MILLS.

P.S.—There is also another name which can hardly be made out, but which appears to be something like PINZITA.

UNIDENTIFIED PORTRAIT.

To the Editor of THE CONNOISSEUR.

SIR,—I take the liberty of enclosing a photograph

of an eighteenth century picture I possess. I should be very glad if you would procure me any information as to the personality of this portrait and the artist.

Yours truly,

C. F. HETTICH.

L. PULINSKY AND HIS WORK.

To the Editor of THE CONNOISSEUR.

SIR,—Can you throw any light upon L. Pulinsky

as an artist? I have a very fine landscape—*Quai Vandyke, Antwerp*—bearing his signature. It has been in my possession about fifteen years, and, as far as one can judge, it would be from twenty-five to thirty years old. The only other works of his I have ever met with were a pair of small seascapes in the same collection from which I purchased the above.

I find no mention of the painter in *Algernon Graves's Dictionary*, nor in the recent five-volume edition of *Bryan*.

ROBERT BAGGE SCOTT.

Is this artist still living, and has his work any special value? I have a very strongly painted landscape—*A Meadow Scene*—by him, strikingly composed, and carried out in low tones—a fine evening effect. By *Graves's Dictionary* I see he exhibited six at R.A. between 1886 and 1891.

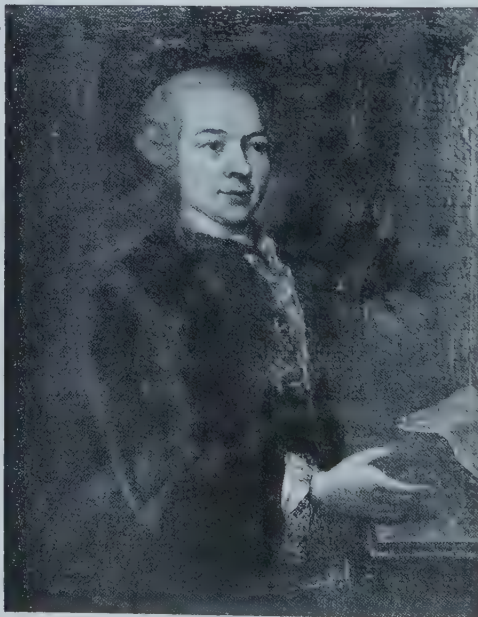
Any information you may be able to impart as to the foregoing will be greatly valued by

Yours faithfully,

CHAS. PRATT GREEN.



UNIDENTIFIED PORTRAIT



PAINTING SIGNED JOUFFROY



NAPOLEON IN EGYPT.
BY EDOUARD DETAILLE, K.C.V.O.
Reproduced from the original in the collection of Sir George White, Bart., Cotham House, Bristol.

ANSWERS TO CORRESPONDENTS

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Correspondence Manager, THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

Armour.—**Helmet.**—10,461 (Bacup).—The kind of helmet you have sketched is known to armour collectors as a "Close Helmet." It belongs to a period about 1580 to 1620.

Books.—"History of Old and New Testament," 1697.—10,585 (Bristol).—This is an unsaleable work of very little value.

"Homer, His Odyssees," 1669, etc.—10,572 (Dymock).—Appended is a list of approximate values of your books. We have not mentioned those worth less than 5s. *Homer*, 21s.; *Cosmographie*, 1658, 10s. 6d.; *Historical Collections*, 1682, 10s.; Morant's *History of Colchester*, 1768, £2; *Milton*, 1728, 5s.; Brooke's *Catalogue*, 10s.; Boswell's *Johnson*, if in original boards, and uncut, £7, otherwise £2; Baskerville's *Milton*, 2 vols., 1759, 21s.; Malone's *Reynolds*, 1798, 7s. 6d.; *Addison*, 1741, 21s.; and Moses's *Collection of Vases*, 1814, 5s.

Barkay's "Apology," 1678.—10,554 (Merrion).—This work is widely known, and yours is a first edition. There are so many reprints, however, that it is not now worth more than 10s. 6d.

Bible, 1791.—10,558 (Blackpool).—Your Bible is of no value.

Code of Henry III., 1599, etc.—10,555 (Arizona).—You describe your books too vaguely to enable us to value them properly. Old volumes of *Wesley's Sermons* are not particularly valuable. It is possible that your volume of *Gilray's Caricatures* may be Bohn's issue, which is worth about £4.

Lodge's Portraits.—10,546 (Frodsham).—Your particulars are much too indefinite to enable us to value your book. There were three early editions of this well-known work—folio, quarto, and octavo—and there have been subsequent reprints. Send an exact copy of the title-page of the first volume.

Platte's "Jewell House of Art and Nature," 1594.—10,429 (Glasgow).—Your book is worth about £2 2s.

"**Illustrated London News.**"—10,217 (Ostersund).—Odd volumes of periodicals have little value.

Lamb's "Adventures of Ulysses," 1808.—10,035 (Windsor).—The value of this book is about £2 2s.

Finden's "Views of Great Britain," 1830.—10,174 (St. Albans).—This work is common, and would not bring more than 7s. 6d. William Westall was a younger brother of R. Westall.

"**Portraits of Celebrated Painters,**" 1825.—10,541 (Harrogate).—Your book is of no value.

"**Guillam's Display of Heraldrie,**" 2nd edit., 1632.—10,446 (Weymouth).—Yours is not the best edition. It is worth about 25s. It does not lessen the value of THE CONNOISSEUR to re-bind it.

Coins.—**Doulton & Watts Pennies.**—10,517 (Teneriffe).—Your Doulton & Watts pennies are evidently proofs, and the set of three is worth about 25s.

George I. Half-Guinea.—10,556 (Nieukerken-Waas).—This coin is worth about 15s. Your Henry IV. copper coin is of no value in this country, especially as it appears to be in poor condition.

Charles II. Maundy Money.—10,331 (Edinburgh).—The value of your set of Maundy money is from 3s. to 4s., according to state of preservation.

Engravings.—"Infant Academy," after Sir Joshua Reynolds.—10,417 (Crosby).—We do not know an engraving of this subject by W. Walker. The print familiar to us is engraved by F. Haward.

"**William Penn making Treaty with the Indians,**" after B. West, by J. Hall, etc.—10,457 (Dorking).—The following are approximate values of the prints mentioned in your list:—*William Penn* and *Battle of Boyne*, £3 to £4; *Timon of Athens*, after N. Dance, by J. Hall, 15s. to 16s.; and *Richard Brinsley Sheridan*, £7 or £8; *The Death of General Wolfe*, after B. West, by Woollett, and *The Cottagers*, after Du Sart, by Woollett, £3 to £4 each; *Mother and Child*, after Cipriani, by Bartolozzi, £3 to £4.

Old Roman Print.—10,524 (Langwathby).—This is of very little commercial value.

"**Buonaparte on Horseback,**" after J. Northcote, by S. W. Reynolds.—10,544 (Oswestry).—His print should realise about £8. Your print of J. P. Kemble as "Hamlet," after Lawrence, by S. W. Reynolds, is worth about £2.

"**The Country Girl,**" after Paye, by Young, and "**Hebe,**" after Hamilton, by Eginton.—10,543 (Kalm).—Your two colour-prints are worth £3 to £4 and £5 respectively, as near as we can estimate without seeing them.

"**A Conversation,**" after G. Morland, by J. R. Smith.—10,514 (Hipperholme).—This is not one of Morland's best subjects. A fine old coloured mezzotint would bring from £20 to £30 according to quality.

"**The Elopement,**" after Morland, by Smith.—10,559 (St. Mary Cray).—Your engraving is one of the *Lætitia* series. We cannot, however, say whether it is genuine without seeing it. A good original impression in brown is worth about £10 to £12; and in colours about £20 to £30.

"**Col. Mordaunt's Cock-Fight at Lucknow in 1786,**" after Zoffany, by R. Earlom.—10,551 (Wallingford).—If your print is a good impression, its value is about £6 to £10.

Mezzotint Views of Lake District.—10,563 (Manchester).—The outside value of your prints would be 7s. to 8s. each.

"**The Pledge of Affection.**"—10,518 (Burgess Hill).—This colour-print is rather uncommon, though it is not one of the most rare plates. It is worth about £8 to £10.

Stipple Engraving, after George Richmond, by George Saunders, etc.—10,522 (Bishop Auckland).—The three prints you mention belong to a period for which there is no demand by collectors, and they have consequently very small value.

"**Maria, Countess of Coventry,**" after Gavin Hamilton, by J. McArdell, and "**Elizabeth, Duchess of Hamilton,**" after Gavin Hamilton, by J. Faber.—10,399 (Glasgow).—The mezzotints sold at Christie's to which you refer were from the same original plates, and the description of the painter as "W. Hamilton" must have been in error. The copies sold singly were very fine early impressions, the catalogue description of *Countess of Coventry* being "undescribed first state, with the date 1753," and that of *Duchess of Hamilton* being "first state—three known." The pair sold afterwards, as far as we can recollect, were in bad state, and considerably damaged, a fact which at once explains the differences in price.

"**Departure**" and "**Return,**" after Solomon, by W. H. Simmons.—10,337 (Old Street).—These prints are not worth buying for speculation, as they belong to a period which is not in demand. The present market value of the prints is very small.

Engravings — (continued). — **Lithographs** by Mrs. J. Stewart Smith. — 10,324 (Pwllheli). — Your lithographic views of Edinburgh are of very little value.

"**Offrande L'Hymen**," after J. B. Huet, by Bonnet, etc. — 10,315 (Clifton). — Your list contains several rare French prints, which may be of considerable value. It would be best to send them for expert inspection.

"**The Samnite Marriages**" and "**The Four Phials**," after F. Wheatley, by W. Ward. — 10,474 (St. Helens). — These are scarce colour-prints. It is difficult to value them without inspection. At auction the pair might fetch £20, or even more, if very fine impressions.

Objets d'Art. — **Papier Mâché Fire-Screens**. 10,586 (Taunton). — Your fire-screens are evidently decorated after pictures by Wilkie, the lower one in your sketch being similar to a well-known example in the National Gallery. Five pounds is a good offer, as they are rather unsaleable at the present time.

Battersea Enamel. — 10,531 (Cardiff). — The object you mention is evidently a vinaigrette, and is worth about 45s.

Paintings on Glass. — 10,382 (Maidstone). — If perfect, your paintings on glass are worth £4 to £5 the pair.

Painters. — "**H. Vaarberg**" and "**W. Gougin**." — 10,338 (Bushey Heath). — We are unable to trace these painters.

Pewter. — **Dinner Service**. — 10,141 (Devonport). — Your dinner service of 40 to 50 pieces is worth about £30 to £40, as near as we can judge without inspection.

William IV. Mug. — 10,510 (Kilmarnock). — Your drinking mug is of a common type; value about 10s. or 12s.

Pottery and Porcelain. — **Hungarian Vases**. — 10,571 (Lincoln). — Your vases are undoubtedly modern. They were made by W. Zsolnay at Fünfkirchen (Hungary). He exhibited in the Paris Exhibition of 1878, and we believe his factory is still in existence.

Worcester Dessert Service. — 10,591 (Florence). — Your dessert service appears to be English of the period 1830-40. It is impossible to say definitely from a coloured sketch, but it may have been made at Worcester. The value would be about £20 to £25 in that case.

Leeds Coffee Pot. — 10,539 (Amberley). — Your coffee pot is, no doubt, Leeds ware, dating about the end of the 18th century. The lid appears to be missing, however, and this reduces its value to about £2. The gold coin you refer to is known here as the "Adelaide Assay Office Pound." In mint state it would fetch about £2 10s. at a London auction sale.

Chamberlain Worcester Tea Service. — 10,542 (Ramsey). — The value of the tea service you describe would be about £8 10s.

Stone China Dinner Service. — 10,439 (Tiverton). — From your description your dinner service is evidently one of Mason's stoneware. We cannot value it without list of pieces.

Staffordshire Group. — 10,467 (Truro). — If your Staffordshire group of Paul and Virginia is perfect, it should fetch about £2 10s. to £3.

Wesley Figure. — 10,501 (Bratton Heming). — Your figure of John Wesley was probably made about the middle of last century, and its value is not above £1 or 25s.

HERALDIC CORRESPONDENCE

CONDUCTED BY A. MEREDYTH BURKE

1,339 (London). — The Index to the Diocesan Wills at Lincoln, issued by the British Record Society, includes all the Wills registered in the Consistory (or Chief) Court of Lincoln, but does not include the Wills in the Stow Archidiaconal Court or the various Peculiar Courts. Nor does it contain the Administrations.

1,345 (London). — John Marston, the dramatist, came of a family of some antiquity in Shropshire, his father, John Marston, who was lecturer of the Middle Temple, being the third son of Ralph Marston, of Gayton, Salop, by Maria, his wife, daughter of Andrew Guarsi, an Italian surgeon who had settled in London. The exact date of the dramatist's birth is uncertain, but he is believed to have been born about 1575 at Coventry. There seems to be no doubt that he was the John Marston who matriculated at Brasenose College, Oxford, in February, 1591-2, and who was admitted B.A., February, 1593-4, as the "eldest son of an esquire." Wood appears to have confused him with another John Marston who went to Corpus. He died 25th June, 1634, in London, and was buried in the Temple Church beside his father. His wife was a daughter of the Rev. William Wilkes, chaplain to James I.

1,348 (Exeter). — (1) Although in 1592 statutory power was given to Lyon King of Arms, to hold Heraldic Visitations, the existing official registers of Arms in Scotland extend only from the reign of Charles II., and nothing is known of the older records, if such there had been. (2) Contrary to the practice in this country, the unaltered Scottish Coat of Arms is descendable only to the heirs male or (as a quartering) through heirs female, being heirs portioners; and younger sons and cadets have not the right to bear the Arms until they have been re-matriculated to themselves with such marks of cadency as may be required by Lyon King of Arms.

1,352 (London). — The statement that Edmund Spencer is descended from the same stock as the Spencers of Althorp is no doubt based on Gibbon's reference to the *Faery Queen* "as the most precious jewel in their coronet." The real fact is that little or nothing is known of the poet's early life or the locality whence his parents came. It seems possible, however, that he sprang from the family of Spencer, of Hurstwood, near Burnley,

in Lancashire, and that his immediate predecessors were resident on a little property called Spencers, situated in the forest of Pendle, about three miles from Hurstwood.

1,356 (London). — Charters, Grants, Writs, Mandates and other documents relating to those Provinces of France which were under the English rule, will be found amongst the *French Rolls* (or what are sometimes described as *Treaty Rolls*) preserved at the Public Record Office. These Rolls form a branch of an important series of Chancery Enrolments relating to foreign countries. The earliest relating to France is dated 1232, but the regular series does not begin until 1307.

1,361 (London). — The Rev. Thomas Swift, who was rector of Puttenham, Surrey, was not the grandfather of the celebrated Dean Swift, but was his first cousin, being a son of Thomas Swift (by a daughter of Sir William Davenant, Knt.), who was an elder brother of Jonathan Swift, solicitor, of Dublin, father of the renowned divine. The rector of Puttenham appears to have been born in 1665, and his death took place in 1752. The Rev. Thomas Swift, the grandfather, rector of Goodrich, Co. Hereford, who was conspicuous for his active devotion to the cause of Charles I., and also to that of his son Prince Charles (afterwards Charles II.), during his exile, married Elizabeth Dryden, sister of Sir Erasmus Dryden, first baronet, of Canons Ashby, and grand-aunt of John Dryden, the poet, by whom he had issue ten sons and four daughters. The family is one of great antiquity, being originally settled in Durham early in the fourteenth century.

1,369 (London). — Sir William Temple, Knt., was a man of considerable distinction in the reign of Elizabeth, being much esteemed for his great learning and ability. Upon the tragical death of the unfortunate Earl of Essex, to whom he had been secretary, he went over to Ireland, and was appointed Provost of Trinity College, Dublin, which university he represented in the Parliament of 1613. He was knighted by the Lord Deputy St. John, and appointed one of the Masters in Chancery in 1622. By his wife, Martha, daughter of Robert Harrison, he had two sons, the elder of whom, John, rose to great eminence, and filled, for a long series of years, high and confidential offices in the Government of Ireland.



IN spite of the fact that the picture sales of February at Christie's and elsewhere numbered over a dozen, few of them can be said to be of more than ordinary interest. Only one picture reached four figures, and only about half a dozen came anywhere near £1,000. The price of a picture, it is true, is not necessarily an indication of its interest, however

close it may represent market value for the time being. The sale of February 1st comprised the modern and other pictures and drawings of the late Mrs. Hannah Entwisle, of the Oaks, Sunninghill; of the late Mr. G. B. C. Levenson, of 18, Queensbury Place, S.W.; of the late Mrs. Edwin Long, and other properties. The only two pictures of note in the Levenson collection were: H. Fantin-Latour, *Bouquet Varié*, 19½ in. by 24 in., 1889, 290 gns.; and E. Blair Leighton, *To Arms*, 60 in. by 41 in., from the Royal Academy of 1888, 58 gns. Mrs. Long's property consisted of 15 lots of pictures by the late Edwin Long, R.A., among which were: *Pharaoh's Daughter: the Finding of Moses*, 78 in. by 109 in., exhibited at the Royal Academy of 1886, 420 gns.; *The Crown of Justification*, 72 in. by 144 in., from the Royal Academy of 1888, 150 gns.; and *The Parable of the Sower: Christ Preaching on the Shores of Galilee*, 101 in. by 203 in., 1891, 125 gns. Among the Entwisle pictures were: W. Müller, *An Undershot Mill, near Llanelly, North Wales*, 33½ in. by 53 in., 150 gns.; Erskine Nicol, *Fare an' Ounty, How it's Powerin'! Phew! There's more of it*, 10 in. by 7½ in., 1852, 100 gns.; E. Verboeckhoven, *Ewes, Lambs, and Poultry in a Landscape*, on panel, 26½ in. by 33½ in., 160 gns.; two by A. Cuyp, *Hilly Landscape*, with a horseman crossing a rustic bridge, and peasants driving cattle, on panel, 26 in. by 35 in., 560 gns.; and a *Frozen River Scene*, with a booth, sledges, and numerous figures, on panel, 18 in. by 25½ in., 260 gns.; P. Neefs, *Interior of a Church*, with numerous figures, on panel, 27 in. by 43 in., 80 gns.; Sir J. Reynolds, *Portrait of Miss Lettice Patten*, second

daughter of Thomas Patten, in pink and white dress with powdered hair, resting her right hand on a sculptured vase, 50 in. by 40 in., 110 gns.—this is presumably the portrait of Miss L. Patten as "Dignity," which was sold at Foster's on April 23rd, 1856, for 130 gns.; the companion portrait of Miss A. Patten was sold at the same time and place for 200 gns.; J. Ruysdael, *Outskirts of a Town*, with boats on a river, peasants and animals, 29½ in. by 39 in., 100 gns.; and two by Teniers, *Figures Merry-making outside a Cottage*, 19½ in. by 28½ in., 72 gns.; and the *Archduke Albert and the Archduchess of Austria*, in a picture gallery, 36½ in. by 48 in., 92 gns. The miscellaneous properties included: R. Ansdell, *The Caledonian Coursing Meeting*, with portraits of many well-known people and celebrated dogs (with key), 60½ in. by 120 in., 230 gns.; W. Shayer, sen., *Fishing Village and Jetty*, with peasants and horses, on panel, 13½ in. by 17½ in., 82 gns.

The sale of important pictures by old masters, works of the Early English school, and modern pictures, the property of the Duke of Sutherland, removed from Stafford House, St. James's, Trentham Hall, Stoke-on-Trent, and Lilleshall House, Newport, formed the sensation—a very mild one, it is true—of the month. The closing of Trentham Hall, under circumstances which are well-known to the public, involved a rearrangement of the magnificent gallery at the Duke's London house, and the opportunity seems to have been taken to weed out from the collection pictures which, by their great size or lack of artistic interest, were no longer desirable. Some of the pictures were bought in at the sale at Trentham Hall last year. The founder of the collection, the Marquis of Stafford, 1st Duke of Sutherland, was one of the most distinguished connoisseurs and art patrons of his time; he was the subject of a caricature by James Gillray, published on May 9th, 1808, with the title, *Mæcenas in Pursuit of the Fine Arts*; he is represented close to the portico of Christie's old rooms in Pall Mall; attached to the door-post is the catalogue of a sale of "800 capital pictures"; the picture is reproduced in Roberts's *Memorials of Christie's*, Vol. I., facing p. 88. As an instance of the Marquis's extensive patronage of the arts, it may be mentioned that from one of the papers of the day we gather that in 1807

alone he purchased 22 pictures at the British Institution, and sent them to Trentham. This type of collector has long ceased to exist! The most important picture in the sale was the Van Dyck *Portrait of a Gentleman*, on horseback, in red doublet and hose braided with gold, crimson cloak thrown over the left shoulder, hat in left hand, mountainous landscape in the distance, 103 in. by 65 in., exhibited at the Grosvenor Gallery in 1886-7—this portrait, which was bought in at the Trentham Hall sale last year for 120 gns., now realised 2,100 gns. The lot next in importance was a family portrait by Sir T. Lawrence, *Charlotte Sophia*, daughter of the first Duke of Sutherland, and wife of Henry Charles, 13th Duke of Norfolk, in white low dress trimmed with lawn frills, 30 in. by 25 in., 820 gns.—this portrait (which was apparently never claimed by the sitter) and with another sold for 11 gns. at the artist's sale in 1831. It was a matter of some surprise that the Duke should have "thrown out" such an interesting family portrait. H. W. Pickersgill's copy of Sir Thomas Lawrence's *Portrait of Elizabeth, Countess of Grosvenor*, 29 in. by 24½ in., realised the unexpectedly high sum of 240 gns.

Of the other Sutherland pictures, the following were the more important:—W. Etty, *The World Before the Flood*, 55 in. by 77 in., 230 gns.; five large unframed views of Venice by C. Stanfield, notably the *Doge's Palace and the Piazzetta of St. Mark's*, 130 gns.; *The Bridge of Sighs*, 145 gns.; and *The Dogana and Santa Maria della Salute*, 165 gns.—each of these pictures measured 96 in. by 91 in.; T. Willeborts Bosschaert, *Peace—an Allegory*, 68 in. by 97 in., 90 gns.; G. Dow, *Portrait of the Artist*, in dark robe, black hat, and pearl earrings, 27½ in. by 23 in., 270 gns.; Rubens, *Portrait of Philip IV. of Spain*, 96 in. by 84½ in., 130 gns.; Guercino, *St. Gregory*, 116 in. by 83 in., 350 gns.; Andrea del Sarto, *The Madonna and Child with St. John*, 56 in. by 48 in., 650 gns.; Ph. de Champagne, *Portrait of Cardinal Richelieu*, in robes, 25½ in. by 21 in., 110 gns.; and J. Hoppner, *Portrait of the Rt. Hon. Thomas Grenville*, in blue coat and white stock, red curtain background, 29 in. by 24 in., 105 gns. The total amount realised by 101 lots was £7,644 4s. 6d.

The late Mr. Charles A. D. Halford's choice collection of modern pictures, water-colour drawings, and works of old masters occupied Messrs. Christie on Saturday, February 15th, [and the Monday following, a total of £8,150 17s. 6d. being realised for 326 lots. A considerable number of the drawings and pictures in this collection were by artists whose work was popular during the third and earlier years of the fourth quarter of the last century, but whose popularity has not been maintained. Several lots in this collection have appeared from 1876 to the spring of last year, in anonymous sales, but did not reach the reserves placed upon them by the late owner. The choicer drawings included: Rosa Bonheur, *Peasants and Sheep on the Landes*, 13½ in. by 21 in., 1866, 340 gns.; Vicat Cole, *Harvest Time*, 13 in. by 19 in., 1866, 120 gns.; Copley Fielding, *Llyn Tal-y-Llyn and Cader Idris*, 10½ in. by 14½ in., 140 gns.; nine by Birket Foster, including a *Landscape*, with

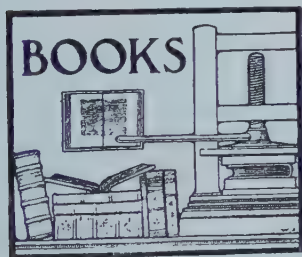
waggon, peasant, and cows, 5½ in. by 7¾ in., 100 gns.; *A Girl Gathering Water-Lilies*, 6¾ in. by 9¾ in., 90 gns.—both these were at the Old Masters, 1907; *The Rialto, Venice*, 6 in. by 9 in., 100 gns.; *Genoa and Sesti from Pegli*, 5 in. by 7¼ in., 70 gns.; and *Marseilles*, 5 in. by 7½ in., 70 gns.; six by Sir J. Gilbert, *On the March*, 19 in. by 30 in., 1873, 82 gns.; and *The Standard Bearer*, 17½ in. by 12 in., 1863, 84 gns.; A. C. Gow, *The Inn of Doubtful Repute*, 11½ in. by 14¾ in., 1874, 72 gns.; J. Holland, *In Venice*, 14 in. by 10½ in., 120 gns.; J. Israels, *Sailing the Toy-boat*, 12½ in. by 18½ in., 310 gns.; and F. W. Topham, *The Venetian Water-Carriers*, 21 in. by 29 in., from the Academy of 1870, 65 gns. The pictures included: T. S. Cooper, *Sheep on the Cliffs*, on panel, 17½ in. by 23½ in., 1864, 64 gns.; H. W. B. Davis, *Ewes and Lambs on a Hillside, Sunset*, 19½ in. by 30 in., 1885, 68 gns.; J. Docharty, *Kilchurn Castle, Loch Awe*, 23½ in. by 35½ in., 1876, 90 gns.; T. Faed, *Returning from Market*, 29 in. by 19 in., 1881, 75 gns.; two by Sir Luke Fildes, *Dolly*, 46 in. by 32½ in., exhibited at the Royal Academy, 1881, 200 gns.; and *The Pet Dog*, 31 in. by 23 in., 95 gns.; and J. Veyrassat, a pair on panel, *Towing the Barges and After the Day's Work*, 10½ in. by 18½ in., 145 gns. Among the old pictures were: Bordone, *Portrait of a Lady* in a rich red dress holding her gloves, 38 in. by 32 in., 110 gns.; and Botticelli, *The Madonna* in green robe, holding the Infant Saviour in her arms, on panel, 13½ in., circle, 135 gns.

Messrs. Christie's sale on February 22nd was made up of modern pictures and water-colour drawings, the property of the late Mrs. Mary Radcliffe, of 28, Queen's Gate; of Mrs. T. S. Kennedy, of Wetherby, Yorks; and from other sources. The first-named collection included a few good drawings: C. Fielding, *A Storm on the Coast*, with shipping off the jetty, 17½ in. by 23½ in., 1852, 250 gns.; S. Prout, *Rouen*, 18 in. by 13 in., 85 gns.; and P. De Wint, *Woody Landscape*, with cattle by a stream in the foreground, 12 in. by 18½ in., 105 gns.; and the following pictures: R. Ansdell, *On the Road from Gibraltar to San Roque*, 37½ in. by 59½ in., exhibited at the Royal Academy, 1866, 90 gns.; W. Bouguereau, *An Italian Mother and Boys*, 23½ in. by 19½ in., 170 gns.; and J. Linnell, sen., *Gathering Fuel*, 28 in. by 39 in., 1868. Mrs. Kennedy's collection included a drawing by J. M. W. Turner, *The Lake of Lucerne, Brunnen*, 9 in. by 12 in., 400 gns.; and a picture by J. Brett, *The Lizard Head*, 27½ in. by 47½ in., 1877, 75 gns. Among the anonymous properties only two pictures call for notice: W. Shayer, sen., *Lane Scene near Christchurch, Hants*, with cottages, cart, peasant, and cattle, on panel, 17½ in. by 23½ in., 1837, 100 gns.; and H. Harpignies, *La Nievre à Nevers*, 22 in. by 31 in., 1883, 620 gns. The pictures and drawings collected by the late Mr. T. M. Whitehouse, of Graiseley Old Mill, Wolverhampton, were sold by Messrs. Christie on Monday, February 24th. The first portion of the collection of pictures of Mr. William Martin, of 50, Burlington Gardens, Acton, was sold by Messrs. Foster on February 26th and 27th, and on March 11th; the first two days' sale contained nothing of importance. Messrs.

In the Sale Room

Christie's last sale of the month (Feb. 29th) included the collection of the late Lord Young, of Moray Place, Edinburgh, and of the late Mr. W. J. Braikenridge, and other properties. The first-named property comprised a portrait catalogued as by Sir T. Lawrence, and as of *Richard Brinsley Sheridan*, in blue coat, white vest and stock, grey breeches, holding a stick in his left hand, 49 in. by 39½ in., 540 gns.; Sir H. Raeburn, *Portrait of Sir D. Wilkie, R.A.*, in brown coat and white stock, oval, 30 in. by 25 in., 85 gns.; and Rembrandt, *Portrait of Titus*, the artist's son, in brown dress and large black hat, seated, holding a paper, 43½ in. by 33½ in., 205 gns. The different properties included: J. Wootton, *Portrait of General John Richmond Webb* (who died in 1724) on horseback, 137 in. by 142 in., 1712, 72 gns.; Early English School (possibly the work of Sir Hy. Raeburn, but more likely by George Watson, a follower of Reynolds, and first President of the Royal Scottish Academy): *Portraits of Mrs. Mary Ann Eycott*, in white dress with pink sash, seated on a bank, and her brother Henry, who stands by her side, dressed in blue coat and yellow vest, 50 in. by 39 in., 510 gns.; Cooper Henderson, *The Leeds Mail and the South Mail*, a pair, 20 in. by 29 in., 180 gns.; J. Van Huysum, *Fruit and Flowers*, on a sculptured pedestal, 34½ in. by 28 in., 110 gns.; J. S. Copley, *Portrait of Col. Carleton* (Lord Dorchester), the defender of Quebec, 1775, 35 in. by 25 in., 58 gns.; and Flemish school, *Wings of a Triptych*, with donors, a pair on panel, 28 in. by 8½ in., 70 gns.

MESSRS. HODGSON'S sale of January 30th and following day, which was held over from last time, contained



two or three books which cannot very well be overlooked, but was otherwise of little consequence. A copy of Scott's *Waverley*, the first edition of 1814, 3 vols., 8vo, realised £52, in sharp contrast to the £13 5s. realised for the Earl of

Sheffield's copy at Sotheby's on Nov. 4th last. Both sets had been rebound; but there was a material difference between them in other respects. The Earl's copy had been "cropped," and vols. 1 and 2 had no imprint. The one which realised £52 had the top and fore edges entirely "uncut," and though a few leaves were soiled, and several others torn, it was much the more desirable of the two. As is well known, the question of "cut" or "uncut" influences prices immensely in the case of all books which have any pretensions to importance. A really good copy of the original edition of *Waverley* in the original boards, uncut, is worth £150. Other important books disposed of at this sale comprised Goldsmith's *Vicar of Wakefield*, 1817, with 24 coloured plates by Rowlandson, £12 (morocco), and an edition of St. Jerome printed by Gerard Leeu at Gouda in 1480 (No. 937 in Campbell), £6 (vellum, two blank leaves

missing). This was entitled in the catalogue, *Boeck Van den leven der heiligen vaderen in der Woestinen*, and had all the initial letters in red. Jefferys's *American Atlas*, 32 large maps, 1774-6, realised £26 10s. (half russia, no title or text).

Mr. F. A. Crisp's privately printed Parochial and other Registers are, of course, frequently met with, though rarely in a long series, for a very small number of copies of any of them were printed—not more than 50 as a rule, and in some instances as few as 30 or 35. As many as sixteen of these books, all in vellum or half vellum, appeared at Sotheby's on February 3rd, and though the prices realised were not high, the circumstance invites notice. The *Abstracts of Somersetshire Wills*, 6 vols., 1887-90, sold for the largest amount, viz., £4 2s. 6d. (150 copies printed), and then follow *The Parish Registers of Kelsale, Suffolk*, £1 10s. (50 copies printed), and *The Catholic Registers of the City of Worcester*, £1 3s. (50 copies printed). All the rest realised sums ranging from 6s. to 19s. Howard and Crisp's *Visitation of England and Wales*, 13 vols., 1893-1905, hardly comes within the same category, and the same remark applies to the author's *Visitation of Ireland*, 4 vols., 1897-1904. These are works of more general interest, and the sums realised were higher, namely £7 15s. and £3 5s. respectively. This sale of Feb. 3rd was a good one, though there is not much to chronicle, as the merit possessed by the collection as a whole was very evenly distributed. Hennepin's *New Discovery of a Vast Country in America*, 1698, 8vo, £15 15s. (calf, the two maps torn), and Herrera's *History of the Vast Continent and Islands of America*, 6 vols., 1725-6, 8vo, £16 15s. (calf), are familiar books which do not need any explanatory remarks. Not so the first or "Shakespeare edition" of *Holinshed's Chronicles*, 2 vols., folio, 1577, which realised £75. This is an unusual work very rarely found in good order. The first volume of this copy was in good condition, but the second was far otherwise, so that the price realised must be considered rather high. This issue of Holinshed is called the Shakespeare edition because Shakespeare must have used it in the compilation of his historical plays, for he not infrequently borrows long passages which are either much altered or altogether omitted in later editions. Only one other work remains to be noticed, and it has frequently appeared of late. It was the familiar *Hakluytus Posthumus or Purchas his Pilgrimes*, 5 vols., folio, 1625-26, a fairly good copy, which realised £50. What seems to be the finest set known belonged to Mr. Van Antwerp, and realised £170 at his celebrated sale last year. Each of his volumes was in its original vellum covers, with remains of the blue silk ties, and looked as though it had been kept under lock and key from the day it was published.

On February 11th a series of 27 vols., comprising the *Catalogue of Birds in the British Museum Collection*, compiled by Seebohm, Sharpe, Sclater, and others, 1874-95, sold for £39 at Sotheby's (original cloth), and the 7 vols. forming the original edition of Lord Lilford's *Birds of the British Empire*, 1885-97, for £51 (half

morocco). This copy had the extra coloured plate of the Turtle Dove, which is very often missing. A second edition of this work, also in 7 vols., appeared in 1891-97, its value being just a little less. This sale of Feb. 11th and two following days was of a very miscellaneous character, but as often happens in such cases, especially at the Wellington Street rooms, many excellent and expensive works were disposed of. There was, for instance, a series of original editions of the plays of Massinger and other dramatists with whom he sometimes collaborated, bound in a volume, which realised £35; seventeen volumes of the *Transactions of the Zoological Society of London*, 1835-1906, £38 (half russia and in parts); Gould's *Birds of Asia*, 7 vols., 1850-83, £38 10s. (half morocco); Booth's *Rough Notes on Birds*, 3 vols., 1881-87, £21 (half morocco); and a good copy of Piranesi's *Vedute di Roma* and the *Vasi e Candelabri*, together three vols. folio, £37 (uncut). The 183 plates found in these folios were all original Roman proof impressions, a point to be noted, for they were re-issued at Paris some years after they first appeared at Rome, and these later impressions lose immensely by comparison, and are also of much less value.

This sale was perhaps chiefly remarkable for the number of original editions of modern American authors contained in the catalogue. The prices realised were not high, but as a great deal of misconception exists regarding what are really classics in their way, it may be as well perhaps to refer to some of them in detail. All the following were original editions, in cloth bindings or boards, as issued:—Mrs. Stowe's *Uncle Tom's Cabin*, 2 vols., Boston, 1852, £6 15s. (some leaves stained); Emerson's *Nature*, Boston, 1836, £1 9s. (some leaves stained); *Essays*, Boston, 1841, 13s. (damaged); *Representative Men*, Boston, 1850, £1 6s.; *English Traits*, Boston, 1856, 11s.; *The Conduct of Life*, Boston, 1860, 9s.; and *Society and Solitude*, Boston, 1870, and *Letters and Social Aims*, 1876, also printed at Boston, 16s. the two. The following by Nathaniel Hawthorne were printed at Boston:—*Twice Told Tales*, 1837, 19s. (stained); *The Scarlet Letter*, the earliest issue having the word "re-duplicate" on page 21, 1850, 19s.; and *The House of the Seven Gables*, 1851, 16s. *The Harbinger*, by Oliver Wendell Holmes, 1833, published anonymously, realised £1 18s.; *Poems*, 1836, £3 18s. (stained); and *Elsie Venner*, 2 vols., 1861, 15s. All these were published at Boston, as before. James Russell Lowell's *Conversations on some of the Old Poets*, Cambridge, Mass., 1845, brought £3 8s.; *A Fable for the Critics*, New York, 1848, 21s.; *The Biglow Papers*, both series, 2 vols., Cambridge and Boston, 1848-67, £1 11s.; *Fireside Travels*, Boston, 1864, 9s., and the first collected edition of the *Poems*, 2 vols., Boston, 1849, 18s. (boards, damaged). Original editions of Whitman and Whittier also attract attention, notably the Brooklyn issue of the former's *Leaves of Grass*, 1856, £4 18s. This book was very adversely criticised when it first appeared at New York, and was withdrawn by the publishers. The author then issued it on his own account with the Brooklyn imprint. It is said that no copy having the New York imprint is

known to exist. The first edition of Whittier's *Poems*, Philadelphia, 1838, realised a guinea, but the other original editions of the author's works went at an average price of 12s. each. Longfellow's *Hyperion*, 2 vols., New York, 1839, sold for 31s. (boards, loose).

The copy of Blagdon's *Memoirs of George Morland*, 1806, oblong folio, which realised £16 on the 17th of February, was somewhat instructive. At first sight it looked as though £30 would have been more reasonable, but as one of the large coloured plates showed a water-mark dated 1824 when held up to the light, it was clear that it could not belong to the original issue. The entire volume therefore suffered, as is usually the case, under such circumstances, thus affording further evidence, if any were needed, of the extreme importance of attention to detail in all cases where expensive books are concerned. This sale of February 17th was of a good second-rate character, and as such contained many notable books. The Italian edition of *The Decameron*, Londra (Parigi), 1757, 5 vols., 8vo, realised as much as £20, mainly on the strength of its old French morocco binding, and La Borde's *Choix de Chansons*, Paris, 4 vols., royal 8vo, 1773, £61 (old French calf). Lycett's *Views in Australia*, containing 50 coloured plates and a map, 1824, sold for £13, and La Fontaine's *Contes et Nouvelles en vers*, the celebrated Fermiers-Généraux edition, 2 vols., 8vo, 1762, £21. This particular copy had two of the plates *découvertes*, and also 13 of the rejected plates, but was not an ideal one, for six uncovered plates were originally published, and 24 rejected by the Société d'Amateurs on account of their free nature, and for other reasons. Copies containing all of them are seldom met with. The uncovered plates usually found, as in this instance, are the first and second, i.e., "Le Cas de Conscience" and "Le Diable de Papefiguière." The scarcest of all is the fourth, "Le Bât," though all the four are extremely rare. We see, therefore, that the Fermiers-Généraux edition of the *Contes et Nouvelles* has possibilities, and that the importance of each copy has to be estimated on its merits. As much as 7,000 francs has been obtained in Paris for a first-rate copy.

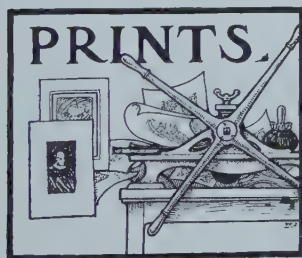
On February 19th and 20th, Messrs. Puttick and Simpson sold a number of books which had at one time or another belonged to the Poet Wordsworth. A copy of the first edition of Keats's *Endymion*, 1818, containing his signature, realised £54 (boards, loose), but with this exception prices ruled low. A presentation copy of *The Excursion*, 1814, 4to, sold for £10 (boards, uncut), but an inserted portrait of Wordsworth in pencil and chalk accounted for a part of this amount. Of infinitely more importance, though it did not realise as much as might have been expected (£17 15s.), was the original manuscript catalogue of Wordsworth's Library at Rydal Mount, containing a great number of entries in his autograph, and a few in that of Robert Southey. Wordsworth's daughter, Dora, had also added many titles, so that this book constituted a very interesting relic of the Lake School of Poets. Other important works sold on the same occasion comprised a copy of

In the Sale Room

Thomson's *Seasons*, 1807, 4to (£15 15s.), containing an original poem in the handwriting of Lord Byron commencing "Go Volume of the Wintry Blast," and a *Catalogue of the London Library*, which had evidently belonged to Carlyle, as it contained numerous characteristic notes in the margins, such as "Horrible," "Stuff," "What terrible wagon loads of rubbish," "Bad," and other exclamations indicative of derision and contempt on the part of the writer, who was, without doubt, the Chelsea sage. This critical analysis sold for £6 15s., little enough one would think. The only other work to which special attention need be directed is *The Journal of the Late Actions of the French in Canada*, by Colonels Reyard and Lodowick, 1693, 4to. This tract consists of but 13 leaves inclusive of title-page and preface, but it nevertheless realised £70, for it is in point of date and general importance well within the magic circle surrounding the better class of *Americana*, and thereby hangs a tale.

The remainder of the month was occupied with several sales, among them the modern portion of the library of the late Rev. Dr. Gott, Bishop of Truro, whose more important books will be disposed of later on. The following selections may be made:—The second edition of the *Faerie Queene*, 1596, and the first edition of the second part, also dated 1596, realised £63 (old calf, the Welsh words on page 332 of Vol. I. were printed); the fourth folio of *Shakespeare's Comedies, Histories and Tragedies*, 1685, £40 (morocco, portrait cut and mounted, and the last leaf mended); the entire series of plates engraved for Captain Cook's *Voyage towards the South Pole and Round the World* (the Second Voyage), 1776-77, £38 (proofs); and the *Loggie nel Vaticano*, the three series comprising the arabesques, stuccoes and ceilings of the Vatican, in 2 vols., folio, 1772, the 43 engravings coloured by hand, £30 (half morocco). These plates to Cook's Voyages were on large size folio paper, and it is generally supposed that not more than six sets were so printed for certain officials connected with the Admiralty. As stated, all were proofs before the engraver's numbers or lettering, and in addition there were a number of the etchings, some of them in curious and rare states.

CHRISTIE'S held only one sale of engravings during February, but this was of considerable importance. It



consisted of engravings by Albrecht Dürer, and plates from the *Liber Studiorum*, the property of Mrs. J. S. Kennedy; etchings by D. Y. Cameron and Sir F. Seymour Haden; and engravings of the Early English School in

mezzotint, stipple, and colour from various private sources.

The Dürer prints were not of exceptional quality, and

only one made a price of any note, this being the *Melancholia*, No. 74 in Bartsch, which realised £78 15s. The *Liber Studiorum* plates, most of which were first states or engraver's proofs, realised sums varying from 10s. 6d. for a second state of *Rispah* to 35 gns. for a fine engraver's proof of *Isis*; the chief Cameron etching was a nice impression of *St. Laumer, Blois*, which made £42, whilst the highest priced Haden subject was a third trial proof of *Greenwich*, which sold for 19 gns.

Higher prices were realised when the mezzotints and stipples were reached, one of the first lots, which consisted of the well-known pair of mezzotints by James Ward, rightly considered his *chef d'œuvres*, *Children Bathing* and *Juvenile Retirement*, realising the satisfactory, though not record, price of £136 10s. Another important lot was a fine impression in colours of *Mrs. Fitzherbert*, by Condé, after Cosway, for which £113 8s. was given, which was followed by two coloured impressions of *Jane Countess of Harrington* and *Children* and *Lady Smyth and Children*, each by Bartolozzi, after Reynolds, which together realised £162 15s. The *Duchess of Devonshire* and *Lady Duncannon*, two other colour-prints by Bartolozzi, after Downman, made £84, and a first state of that rare Cousins print, *The Sunshine of Love*, after Raoux, went for £64. Finally, there must be mentioned an etched letter proof of *The Warrener*, by William Ward, after Morland, which realised £52 10s., and a second published state of the *Duchess of Bedford*, by S. W. Reynolds, after Hoppner, for which 42 gns. was given.

THE sales of furniture, china, and bric-a-brac held during February, apart from the Braikenridge collection, were by no means of first importance.

Furniture and China

A few good items, it is true, were sold at Christie's on the 7th, but on the whole the collections offered were of quite ordinary quality.

The sale on the 7th consisted mainly of furniture and china from miscellaneous sources, the china including some good English, Oriental, and Continental pieces. A small Worcester cylindrical mug, for instance, 6 in. high, made £115 10s.; a Dresden bowl and cover, painted with Chinese figures, 11½ in. high, went for £141 15s.; and a pair of old Chinese Kang-he powdered blue bottles, enamelled in famille verte, 10½ in. high, realised £315. Amongst the furniture, the chief lot was a superb Louis XVI. suite, consisting of six fauteuils and a settee, partly gilt and painted pale green, covered with old Beauvais tapestry, which went for £1,995.

On the 14th, at a similar sale, a Dresden group of a lady and a harlequin made £262 10s., and a Dresden centrepiece, formerly the property of Lord Byron, realised £194 5s. Included in this sale were a few panels of tapestry, a large oblong old Brussels panel, emblematic of Asia, signed A van Wercx, making £598 10s., and two other Brussels panels, with subjects from classical history, realising £300. On the 21st, too, a set of three Brussels panels, with episodes from the life of Scipio, realised £420.

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THE event of the month at Christie's was the dispersal of the collection of mediæval works of art formed in the early part of the 19th century by George Weare Braikenridge, and sold by order of the executors of the late W. Jerdone Braikenridge. The sale, which occupied two days, produced £15,626.

Most of the gems of the collection were sold on the first day, the chief item being a 13th century ciborium of copper gilt and champlevé enamel, believed to have come from Malmesbury Abbey, which realised £6,000. This was followed by a fine pair of French 13th century copper-gilt and champlevé enamel candlesticks, which realised £450, and a remarkable Henry VIII. mazer bowl of maple wood, mounted with silver gilt, for which £2,300 was given. An Elizabethan tazza, silver-gilt, weight 12 ozs. 4 dwts., went for £400, and a miniature of a gentleman, by Nicholas Hilliard, sold for £620.

The principal item of the second day was the cradle of Henry V., originally at Courtfield, near Monmouth, where the Infant Prince was for some time placed. More interesting than artistic, it was secured by Mr. Guy Laking, the King's armourer, for £241 10s. It has since transpired that it was purchased on behalf of His Majesty, and will be placed in the Royal collection at Windsor.

Two sales of silver plate were held at Christie's during February, one on the 13th consisting of items from



various anonymous sources, and the other on the 20th, in which was included the silver plate of the late Lord Young. In the first sale a Charles I. circular bowl, 2 ozs. 9 dwts., realised 290s. an ounce; a Charles II. porringer, 22½ ozs., made 155s. an ounce; an Elizabethan chalice, 5 ozs. 4 dwts., made 310s. an ounce; and 190s. an ounce was given for a Charles I. plain paten, 4 ozs. 2 dwts. In the other sale the chief items were a Charles II. beaker, 2 ozs. 12 dwts., and a William III. porringer, 4 ozs. 14 dwts., which made 290s. and 100s. an ounce respectively.

AN interesting medal was sold at Messrs. Puttick and Simpson's rooms on the 14th, being the silver medal awarded to the celebrated Grace Darling by the Glasgow Humane Society. It was offered for sale by a niece of the original recipient, and realised £51.

At an extensive sale of coins and medals held at Messrs. Glendining & Co.'s galleries on February 27th

and 28th, the chief item was a naval medal with two bars, Martinique, Recruit, 17 June, 1809, one of only three issued for the Recruit. It realised £25.

LOVERS of fine old Dresden and Sèvres porcelain had a rare treat at Christie's rooms in the first week in March, when the wonderful collection formed by the late Mr. C. J. Dickens was dispersed. The collection is, of course, familiar to our readers, owing to the illustrated article devoted to it in our sixteenth volume.

This valuable collection, which was catalogued in about 330 lots, and occupied Christie's rooms for three days, was especially rich in fine Sèvres, and the total realised (£44,292) says much for the general quality of the pieces sold. Nearly half of this total was realised on the opening day, when most of the gems of the collection were sold. Some disappointment was expressed at the quality of the Dresden, which it was said was not as a whole of the finest quality, but the excellence of the Sèvres made up for this deficiency. A Dresden crinoline group of the Countess de Koessel, for instance, which realised 750 gns., was said to be of a later date than the example sold for 1,000 gns. in November, 1906. The Sèvres, however, realised excellent prices throughout, the thirty-four pieces sold on the first day, for instance, totalling no less than £13,798. Two fine pieces decorated by that great master Morin proved to be the most sensational items. The first, an éventail jardinière painted with a quay scene by Morin and trophies by Sioux, jun., 1763, made 3,050 gns., and the other, a set of three vases and covers, the decorations by Morin, and the gilding by Vincent, 1779, went for 3,200 gns. A fine pair of Louis XV. vases, with apple-green scrolls, 1757, realised £1,500 gns.; a pair of éventail jardinières by Tandart, 1760, and Michaud, 1762, went for 1,000 gns.; and for a set of five Dresden dessert stands £840 was given.

On the second day the Dresden sold was of a much finer quality, and two lots at least were recognised to be of a very high standard. One of these, a charming group of a lady wearing a black crinoline, with a gentleman at her left and a negro at her right, though only 6 inches high, sold for 1,050 gns., and two most charmingly modelled busts of children, 9¾ inches high, went for 1,150 gns. These two busts were sold at the Hope Edwardes sale in 1901, then realising 580 gns.

Some good pieces of Sèvres were also sold, a pair of vases and covers with Louis XVI. ormolu plinths making 1,080 gns.; a vase and cover with bleu Royal ground going for 1,200 gns.; and a pair of gros bleu vases making 1,400 gns.

The third day's section consisted of some more Continental porcelain, a few English pieces, and a number of objects of art, no lot attaining four figures. The chief lot sold was a pair of Khang He powdered blue vases, which made 460 gns.

The Connoisseur

GREAT ART PICTURE LIMERICK.

Last Day for receiving solutions, APRIL 11th, 1908.



"THE JURY," by FRED BARNARD.

Size of Picture, 30 x 44 inches.

The lines will be judged solely upon their merits. To ensure equality and fairness to all competitors, on receipt of each line it is at once numbered and registered. The judges will not see the names, addresses, nor coupons of competitors until the awards have been decided. The names of the gentlemen who will judge the last lines sent in for the Limerick are a sufficient guarantee of good faith. They are—

T. Livingstone Baily, Esq., 95, Temple Chambers, E.C.
W. L. Crowdy, Esq., Director of the New Dudley Gallery, Piccadilly, W.

The Editor of "The Expert," 434, Strand, W.C.

The Awards.

FIRST.—BARNARD'S FAMOUS PICTURE, exhibited at the Royal Academy, 1883, "THE JURY," a great subject—grandly depicted: from Bunyan's "Pilgrim's Progress" (in the original English Gilt Frame).

Second £10 10s., Third £5 5s., Fourth £3 3s.
And Ten of £1 1s. each.

HOW TO GAIN THIS WORK OF ART OR ONE OF THE CASH CONSOLATION PRIZES.

ALL THERE IS TO DO is to write a suitable finishing line to the LIMERICK, fill up and cut out the Coupon, which forward with a postal order for 2/6 to Oatway's Art Galleries, 4, Old Burlington Street, London, W., when your effort will be entered with the other competitors, and you will receive a facsimile colour print, on art paper, of the famous painting by Francis Mieris, a full description of which picture will be found under the number 42 in that standard work on art, "Smith's Catalogue Raisonné." The P.O. should be crossed "& Co.," and the envelope marked "Skill."

No employee or member of the firm will be allowed to compete. Any number of solutions may be sent written on plain paper, accompanied by a remittance to cover the solutions sent in.

Whatever the number of entries may be, this magnificent Oil Painting and the Cash Prizes will be awarded to those sending in what are considered by the judges to be the cleverest lines.

THE LIMERICK.

If you for this picture should sigh,
Be advised now and just have a try
To make the last line,
Your effusion then sign

I enclose 2/6 for a Coloured Print of the Painting by FRANCIS MIERIS, and I agree to abide by your published decision and accept it as final, and I enter only on that understanding.

NAME.....

ADDRESS

This Coupon entitles the holder to view the picture, which is on exhibition at Oatway's Art Galleries, 4, Old Burlington Street.

The decision will be published in "The Connoisseur" and "The Expert," also in the "Daily Telegraph" and the "Daily Mail," on April 25th. THE LAST DAY FOR RECEIVING SOLUTIONS IS APRIL 11th, 1908.

A few words that rhyme: Buy, cry, supply, fly, why, tie, high, rely, lie, eye, die, my, bye, justify, fie, hie, pie, rye, decry, shy, &c.

"The Connoisseur" Plates

FOR DECORATION OF THE HOME.

OWING to the frequent demand, by Subscribers, for loose copies of the Plates issued with "The Connoisseur," the Editor has prepared the following list of plates that have appeared, and copies can be obtained at 6d. each, or 4/6 per dozen. Special terms to the Trade for not less than 100. Applications to be sent to the "Plate Department," 95, Temple Chambers, London, E.C.

Almacks, by Nicholas, after Harper.

Altarpiece, by The Maître de Flemalle.

Amelia, Princess, by Cheesman, after Sir W. Beechey.

Anglers' Repast, The, by W. Ward, after G. Morland.

Approach to Christmas, by G. Hunt, after J. Pollard.

Arbuthnot, Hon. Mrs., by Downman.

Ariadne, after Reynolds.

Azaleas, Lago di Como, by Ella du Cane.

Bacchante with Young Faun, by S. W. Reynolds, after Sir J. [Reynolds].

Battle of Sant' Egidio, by Paolo Uccello.

Best, Mrs., by John Russell.

Billeted Soldier's Departure, by Graham, after G. Morland.

Birmingham Mail near Aylesbury, by R. Havell, after H. Alken.

Brighton Mail Coach, by H. Alken.

Bull, John, Going to the Wars, by Gillray.

Burghersh, Lord, by Bartolozzi, after Sir J. Reynolds.

Children and Beggar Boy, by C. Wilkin, after Beechey.

Choice, The, by W. Ward.

Christ Church Peckwater Quadrangle, by John Fulleylove.

Cleopatra, Death of, by Guercino.

Coach and Six, by T. Rowlandson.

Cockburn, Lady, and Children, by Reynolds.

Coming from School, by T. Stothard.

Congratulation, by J. Thomson, after G. H. Harlow.

Costume Series by E. T. Parris:—

Anna Boleyn.

Anne of Denmark.

Berengaria, Queen of England.

Elizabeth, Queen of England.

Empress Eugénie, in her Bridal Dress.

Henrietta Maria, Queen of England

Lady of the Court of Louis XV.

Queen Victoria in her Coronation Robes.

Cries of Paris, by Houel de Rouen.

Cromwell, Oliver, attributed to Van Dyck.

Cooper's Miniature of.

Crown, A, by Sir L. Alma-Tadema.

Cymon and Iphigenia, by W. W. Ryland, after Angelica Kauffman.

Day Masquerade in Ranelagh Gardens, by George Cruikshank.

Delia in the Country, by J. R. Smith, after Morland.

Delia in Town, by J. R. Smith, after G. Morland.

Devonport Mail near Amesbury, The, by R. Havell, after H. Alken.

Devonshire, Duchess of, by Downman.

Duff, Mrs., by R. Cosway.

Dyce, Rev. Alexander, as a Boy, by Raeburn.

Elf King, The, by Kate Greenaway.

Elliott, Grace Dalrymple. Pastel Portrait.

English Toilet, by P. W. Tomkins, after Ansell.

Fair, The, by Bartolozzi, after Wheatley.

Farmer's Stable, The, by G. Morland.

Farrier's Shop, The, by Paul Potter.

Fête Champêtre, by A. Watteau.

Fitzgerald, Lady, by Mme. Vigée le Brun.

Flora, by Palma Vecchio.

Florentine Lady, A, by P. Pollajuolo.

Fountain of Trevi, Rome, by Alberto Pisa.

Four in Hand, by J. Gleadah, after Pollard.

Fox Hunting Subjects:—

Duke of Wellington and Hodge, by H. Alken.

First-rate Workman of Melton, A, by H. Alken.

Leaping the Brook, by H. Alken.

Gamekeepers, by G. Stubbs, Landscape, by A. Green, engraved by

H. Birche.

Georgiana, Duchess of Devonshire, by Sir J. Reynolds.

Girl of Carnarvon-Shire, by A. T. Ryder, after R. Westall.

"Gladiator," by J. R. Mackrell, after J. F. Herring, sen.

Hamilton, Lady, as "Bacchante," by Madame Vigée le Brun.

" " " " by Romney.

" " " " by Sir J. Reynolds.

" " " "Cassandra," by Romney.

" " " "Circe," by Romney.

" " (Emma Hart), by Romney.

Head from Portrait of Man with a Hawk, by Rembrandt.

Helene Fourment, by Rubens.

Henkersteg (Nuremberg), by A. G. Bell.

Henrietta Maria, Queen of Charles I., by Vandyke.

Henry VIII., by Holbein.

Holyhead and Chester Mails, The, by R. Havell, after Alken.

"Infanta Maria Teresa," Portrait known as, probably her half-

sister, the Infanta Margarita Maria, by Velasquez.

Innocence Taught by Love and Friendship, by Bartolozzi, after

G. B. Cipriani.

Innocence, after Kauffman.

Japanese Landscape, A.

Jerningham, Mrs., by J. Hoppner.

Jewels and Cameos belonging to the King at Windsor Castle.

Julie, by Jacques L. Copia, after Mallet.

Jupiter and Calista, by Thos. Burke, after A. Kauffman.

La Madonna Del Gatto, by Baroccio.

Last Glow, Mont Blanc, by Hugh M. Pritchard.

Laundry Maid, by Henry Morland.

Lesbia, by S. W. Reynolds, after Sir J. Reynolds.

Linley, Maria, by T. Ryder, after R. Westall.

Locomotion, by Shortshanks, after Seymour.

Lodore and Derwentwater, by A. Heaton Cooper.

London from Tower Bridge, by W. L. Wyllie, A.R.A.

Madonna and the Infant Saviour, by Botticelli.

Mail Coach in a Flood, by F. Rosenbourg, after J. Pollard.

Maria, by P. W. Tomkins, after J. Russell.

Marlborough, Sarah, Duchess of, by Sir G. Kneller.

Mary Teresa, by L. Mansion.

Marvell, Andrew, from an Oil Painting.

Mildmay, Louisa, by William Ward.

Montague, Lady, by J. McArdell, after J. Reynolds.

Morning, or Thoughts on Amusement for the Evening, by W.

Ward, after G. Morland.

Mutual Joy, or "The Ship in Harbour," by P. Dawe, after G.

Morland.

Napoleon I., by Delaroche.

Narcissa, by J. R. Smith.

Nevill, Reginald H., The Castle Baby, by W. Pickett.

New Steam Carriage, A, by G. Morton.

Norton, Hon. Mrs., by Sir G. Hayter (Chatsworth House Collection).

Offrande a l'Amour, by Patas and Villeneuve, after Calet.

Offrande a l'Hymen, by Patas and Lemercier, after Calet.

Oleanders, Lago D'Orta, by Ella du Cane.

Olivarez, Count, by Velasquez.

Orpheus and Eurydice, by Thos. Burke, after A. Kauffman.

Oxford, Countess of, by Vandyke.

Oxford and Opposition Coaches, by R. Havell.

Peasant of Saltersdalen, by Nico Jungmann.

Philip IV. of Spain, by Velasquez.

Pity, by Colibert.

Playing at Marbles, by Bartolozzi, after W. Hamilton.

Playing Shuttlecock, by W. Hamilton.

Portrait of a Lady, from an Eighteenth Century English Pastel

Drawing on Vellum.

Portrait of a Young Girl, by Greuze.

Portrait of the Toreador Pedro Romero, by Goya.

Princess Royal, Daughter of George III., by Downman.

Randolph and Hilda Dancing in the Rotunda at Ranelagh Gardens,

by Cruikshank.

Randolph Crew's Marriage with Hilda at Lambeth Church,

by Cruikshank.

Regent's Park, View in. (A New Steam Carriage.)

Robinson, Mrs. Mary, by J. Downman, A.R.A.

Royal Mail Coach, by R. Havell, after J. Pollard.

Rubens, A Daughter of, by Rubens.

Runaway Love, by C. Knight, after T. Stothard.

Rural Amusement, by J. Smith, after Morland.

Soldiers' Return, The, by Graham, after G. Morland.

Spencer, Lavinia C., by Sir Joshua Reynolds.

Stanhope, Hon. Mr. Leicester, by Bartolozzi, after Sir J. Reynolds.

Steam Carriage, A.

Study from Life, by C. W. Hopper.

Suspense, by Ward, after Morland.

Syntax, Dr., gazing at some Ruins, by T. Rowlandson.

Training, by G. Hunt, after J. Pollard.

Traveller, The, by Morland.

Two Girls decorating a Bust of Diana, by Charles White, after Lady

Lincoln.

Variety, by Ward, after Morland.

Venus, Toilet of, by R. Cosway.

Via Dei Servi, Florence, by Col. R. C. Goff.

Virgin and Child, by Botticelli.

Visit returned in the Country, The, by Morland.

Westmorland, Countess of, by Hoppner.

Whitby, by E. Enoch Anderson.

Whitechapel Road, A View in. (A New Steam Carriage.)

Wife, A, by J. R. Smith.

Witch, A, by E. R. Hughes.

Woodcutter's Home, by Gainsborough.

Woodland Scene, A, by Morland.

Young Dutchmen, by N. Colibert.

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*30	2 2 4	*2 13 11	3 0 10	3 13 2	4 18 10	40 19 0	*30
31	2 3 5	2 14 11	3 1 11	3 14 5	5 0 7	41 14 0	31
32	2 4 7	2 15 11	3 3 0	3 15 8	5 2 4	42 9 0	32
33	2 5 10	2 17 0	3 4 2	3 17 0	5 4 2	43 4 0	33
34	2 7 2	2 18 1	3 5 5	3 18 5	5 6 0	44 0 0	34
35	2 8 6	2 19 3	3 6 7	3 19 11	5 7 11	44 16 0	35
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37	2 11 6	3 1 8	3 9 3	4 2 11	5 11 11	46 10 0	37
38	2 13 1	3 3 0	3 10 8	4 4 6	5 14 0	47 7 0	38
39	2 14 9	3 4 5	3 12 1	4 6 2	5 16 1	48 4 0	39
+40	2 16 6	+3 5 11	3 13 7	4 7 11	5 18 4	49 2 0	+40
41	2 18 6	3 7 8	3 15 4	4 9 10	6 0 9	50 0 0	41
42	3 0 9	3 9 7	3 17 4	4 11 11	6 3 4	50 19 0	42
43	3 3 2	3 11 7	3 19 4	4 14 0	6 5 11	51 18 0	43
44	3 5 7	3 13 8	4 1 5	4 16 3	6 8 7	52 17 0	44
45	3 8 2	3 15 11	4 3 7	4 18 6	6 11 4	53 16 0	45
46	3 10 10	3 18 2	4 5 10	5 0 11	6 14 2	54 16 0	46
47	3 13 8	4 0 7	4 8 2	5 3 4	6 17 0	55 16 0	47
48	3 16 8	4 3 2	4 10 7	5 5 10	6 19 11	56 16 0	48
49	3 19 10	4 5 10	4 13 2	5 8 6	7 3 0	57 16 0	49
50	4 3 2	4 8 8	4 15 11	5 11 2	7 6 1	58 17 0	50

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